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The DJ Magazine

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PAT. PEND

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Track one

It's All About the Song

Last December I attended the AES (Audio Engineering Society) convention in New York City. It had been rescheduled from late September for obvious reasons, but the exhibitors and attendees were upbeat—a definite sign of the city's renewal in progress. This show is a showcase for high-end studio gear, the stuff the music industry professionals use to produce all those great songs that we get to play for our audiences. To put all the technology in proper focus, a songwriter's showcase was also part of the AES schedule. On the backdrop of the stage where artists performed throughout the show was the slogan: "It's All About the Song."

It's a sentiment that sums up the theme of this Mobile Beat issue. When it comes down to it, the songs we play week in and week out are the basis of what we do. While this may seem obvious, recent events have helped me, and I'm sure many of you, see the DJ's job in a different light. The songs we play have their various functions: straight up party tunes, emotional first dance songs, interactive dance tracks, and so on. At any event, but especially in emotionally difficult times, the music we play should provide our audiences with what they need to release their feelings in a positive way on the dance floor.

While in NYC I also made a pilgrimage to Ground Zero. In the early morning quiet, before the crowds had gathered at the blocked-off street corners for a view of the site, I was able to take a long look at some of the memorials and sentiments of sympathy people had left along the sidewalks. One consisted of flowers, a candle, a CD, and a note with the word "song" written down its center.

What do we have to offer in times of trouble as well as joy? A song.

Dan Walsh
Managing Editor

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Feedback

Moved by American Music

Jay Maxwell's "Play Something America Can Dance To," from our last issue, generated a spirited response. Here's a sampling... –Ed.

Jay,

First off, thank you for your service to this great nation. Thanks also for your timely article on patriotic music. Immediately after September 11, many of my clients began asking for "God Bless the USA" and other patriotic tunes and, being the red, white and blue-blooded first generation son of an Italian immigrant, I was already fully stocked with the appropriate music (including military marches). I also sent a memo to my boss suggesting that all of our DJs have enough patriotic tunes on hand for their clients.

Your list of patriotic music is excellent...with one exception. How could you possibly omit "America the Beautiful" sung by Ray Charles? In addition to his rendition being a classic, we here in Phoenix were fortunate to have him perform it during game 2 of the 2001 World Series. Needless to say, he was magnificent!

Thanks for your continued good work and advice. I always look forward to reading your articles in *Mobile Beat*.

Jim Davenport
Cirton Sound Services
Phoenix, Arizona

Dear *Mobile Beat*,

I think the 50 songs on your flag waving list are great. I just wanted to add more. I have been a Mobile DJ since 1989. I also have been in commercial radio for 6 years and have a show that I volunteer for on our local college station. I mention this to let you know about the special I ran the day after 9/11. It was on my college show, called "The 80's Rewind." Obviously they were all 80s American songs (save for the 3 versions of the Star Spangled Banner I played).

I was originally going to broadcast this on July 4th but never did. The songs were not necessarily patriotic but they were all about the US, cities and states, etc. A few of the songs were about the state of the world. This was the play list:

HOUR 1

Star Spangled Banner - Whitney Houston

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Feedback

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Pink Houses - John Cougar Mellencamp
California Dreamin' - Beach Boys
America - Neil Diamond
American Made - Oak Ridge Boys
What's Goin' On - Cyndi Lauper
Allentown - Billy Joel
American Storm - Bob Seger
America - Prince
The Kid's American - Matthew Wilder
Theme from New York New York - Frank Sinatra
Kids In America - Kim Wilde
Hands Across America - Voices Of America
What A Wonderful World - Louis Armstrong

HOUR 2
Star Spangled Banner - Ricochet
Chimes Of Freedom - Bruce Springsteen
Living In America - James Brown
American Dream – Crosby, Stills, Nash, & Young
Anchorage - Michelle Shocked
Man In the Mirror - Michael Jackson
Free - Prince
Key Largo - Bertie Higgins
Real American - Derringer
For America - Jackson Browne
All American Girls - Sister Sledge
R.O.C.K. In the U.S.A. - John Cougar Mellencamp
We Didn't Start The Fire - Billy Joel
Living In the Promiseland - Willie Nelson

HOUR 3
Star Spangled Banner - George Jones
Wild Wild West - Escape Club
In America - Charlie Daniels Band
Calling America - ELO
American Heartbeat - Survivor
American Dream - Simon F
I Love LA - Randy Newman
(You Can Still) Rock In America - Night Ranger
Ronnie's Rapp - Ronn and the DC Crew
Coming To America - System
Amarillo By Morning - George Strait
American Music - Pointer Sisters
That's Freedom - Tom Kimmel
America - Kurtis Blow
Back In the High Life Again - Steve Winwood
God Bless the USA - Lee Greenwood

I have used many of these songs in my mobile business since then. I hope it helps others out.

Sincerely,
Dan Sheldon
Erie, Pennsylvania

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Hip Table Spins Heads

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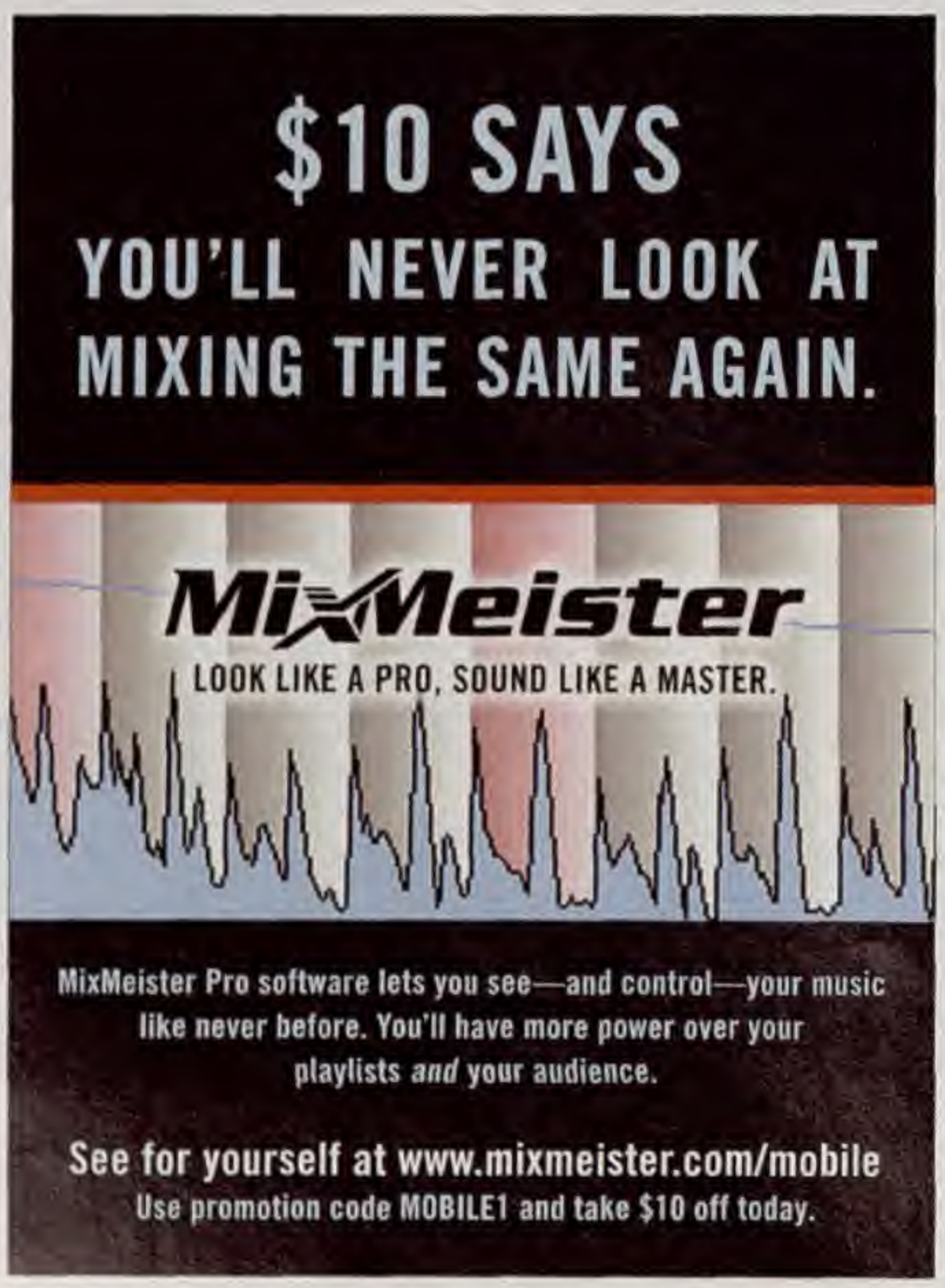
The table has a luminescent yellow-green fiberglass body, a steel base and includes a dual lighting system with concealed power cord. The bulbous form grows out of Rashid's Sensual Minimalist aesthetics. He explains: "...The stand is an extension of the two records that resonate through a floating, voluptuous container. The DJ Kreemy Table is available at www.puredesignonline.com for $2,900.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1200s Fly Free

DAT Music, LLC, the parent company of 1200s.Com, the Web site started in 1997 by DJs as a source for all things related to the classic turntables from Technics, have announced a new free pick-up and delivery service for customers needing repairs in the New York City metropolitan area. Since moving their repair facility from Manhattan to Franklin Square, out on Long Island, 1200s.Com, began offering the service to their clients who were unable to easily transport their gear to the new location.

In addition, 1200s.Com also offers free Returned Ground shipping to customers outside the NYC area, including Canada. Customers are only responsible for shipping to 1200s.Com. Check out the Web site for more info or call the service department directly at 1-866-DAT-MUSIC.

Fly South for the Winter

Between March 23-27, 2002 thousands of music-minded travelers from around the world will migrate to Miami Beach for the 17th annual Winter Music Conference. WMC attendees will enjoy a new host site; the Miami Beach Convention Center, located in the heart of South Beach. During the course of the five-day conference week, relationships are forged, deals struck and some of the best music of the year debuts. Converging on the WMC will be major and independent record labels, publishers, promoters, managers, agents, artists, DJs, remixers, producers, radio and video programmers, retailers, Internet companies, equipment hardware and software manufacturers, as well as the music media. For complete show info go to www.wintermusicconference.com.

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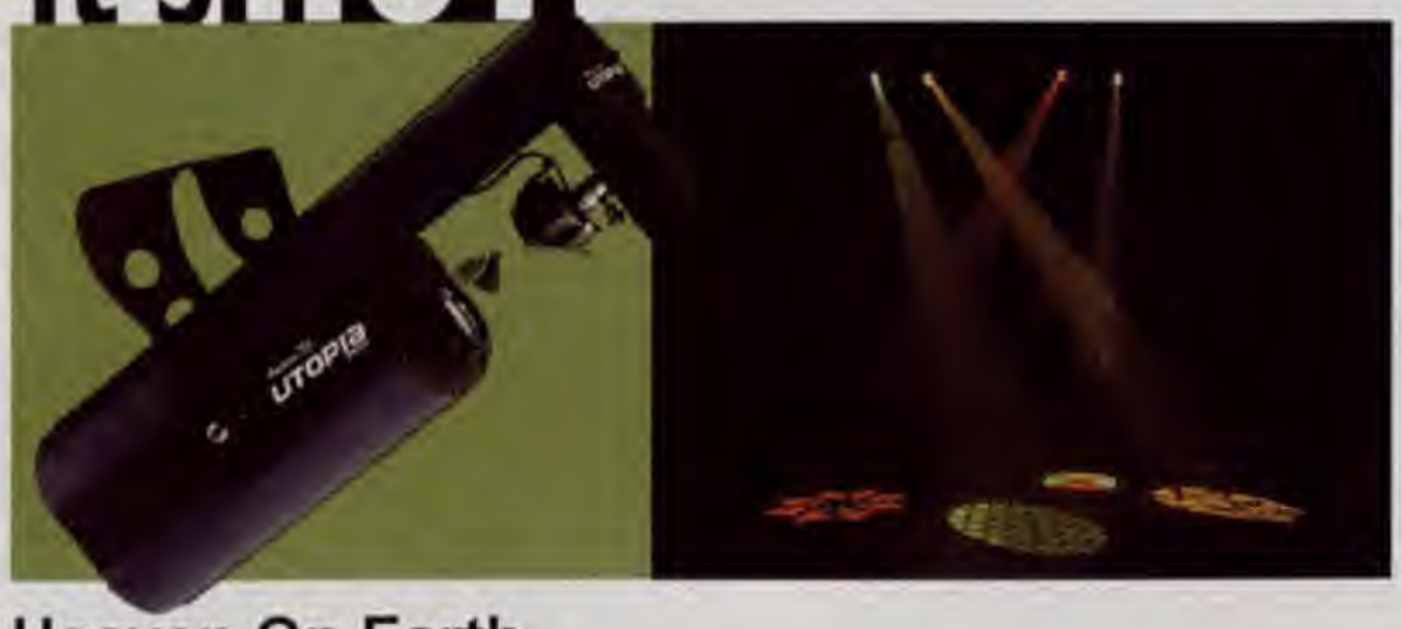

Heaven On Earth

American DJ's new intelligent scanner, the Utopia 250S, features 17 gobos plus spot, 6 dichroic colors plus white, 4 multi-colors, and slow scan ability. A sound active fixture, the Utopia 250S will perform to the beat of the music. A sensitivity knob is provided to control the intensity of its movement. One of the Utopia 250S's four DMX channels can be programmed to produce a single color/gobo effect, while the other three continue other pattern combinations. The effect uses high quality smooth stepper motors with a 1.8 degree rotation. It measures 19.75" x 8.25" x 6.5" and weighs 25 pounds. MSRP: $419.95

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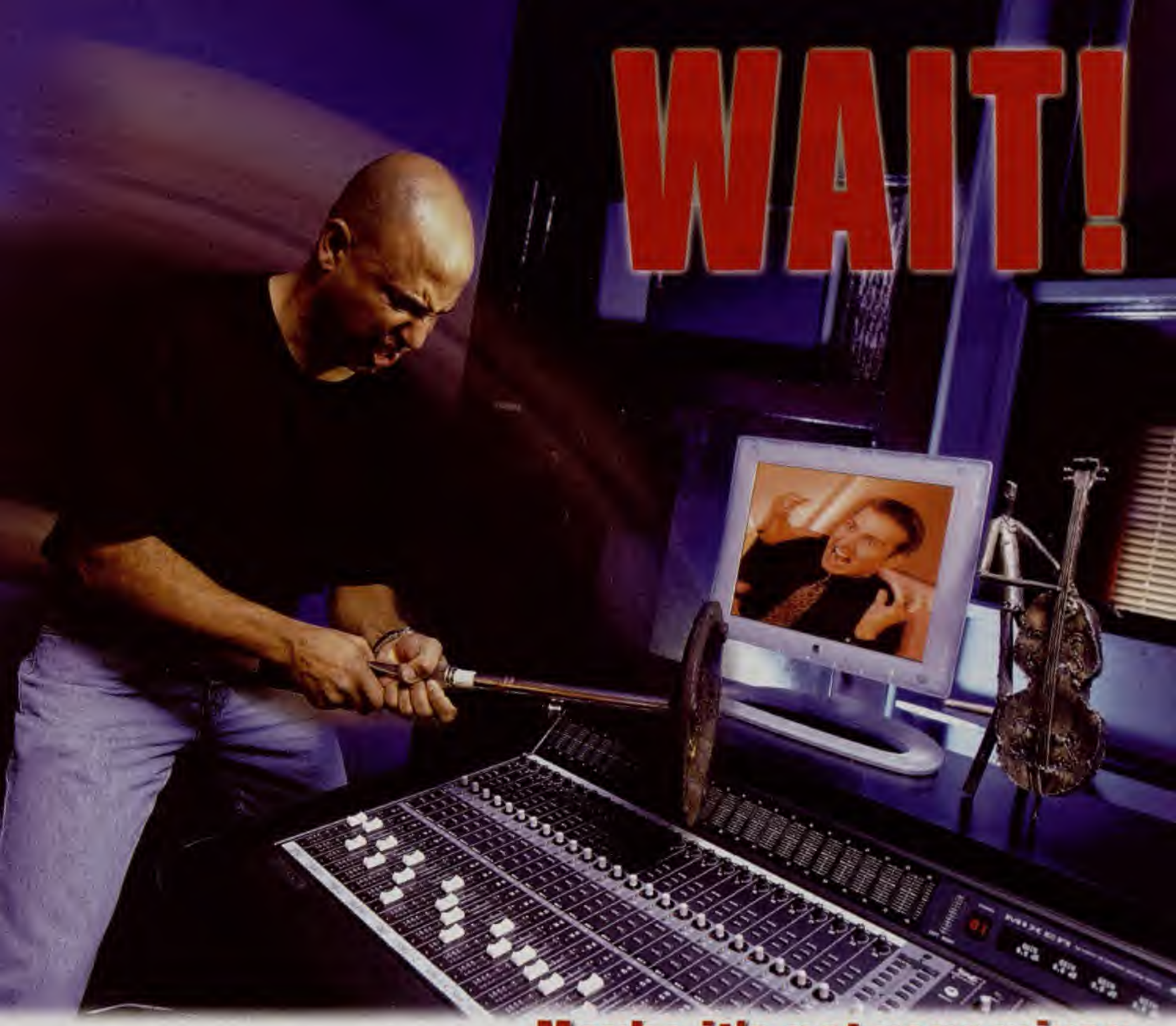

Maybe it's not your mixer

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it's HOT

Hot Off the Rack

Pioneer Electronics has introduced its first pro DJ rack mount mixer, the DJM-3000. Its unique Effect Mix mode treats phrases with a BPM-linked operation featuring an improved auto beat effector. A new effect, Roll, which performs a drum roll to the beat of the music joins Echo and Zip in the Pioneer arsenal. Two digital outputs are also included. The Auto BPM Counter measures and digitally displays a track's BPM (ranges: 70-139/91-180/70-180/manual). Tapping on the Tap button lets you manually input BPMs of tracks that are difficult to measure. The DJM-3000 incorporates all the effects of the DJM-600, including Delay, Echo, Auto Pan, Flanger, Pitch Shifter, Reverb, Auto-Transform, and Auto-Frequency Filter, all of which link to the BPM. Seven line inputs and four switchable phono/line inputs, as well as three mic inputs, are all included. The DJM-3000 will be available at the end of February, 2002. MSRP: $1,099

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WHEN IT COMES TO PROFESSIONAL DJ EQUIPMENT, WE'RE REWRITING THE BOOK! | CHAPTER 1

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it's HOT

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Although part of the company's extensive line of Control Contractor products, JBL Professional's new SB210 Compact Subwoofer may also attract the attention of Mobile DJs looking for a powerful but portable extra low-end punch. At just 14" tall, the dual 10" aluminum/ceramic composite cone woofers handle a total 400 watts continuous and 1600 watts peak power. Intended for use indoors or out, the SB210 features a high impact polystyrene cabinet and multilayer thermoset composite-covered grill for full weather proofing. (Pictured without grill.) Its frequency range is 42Hz to 200Hz. The SB210 weighs a very mobile 43 pounds. MSRP: $590.

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DJ Shopper

Tapping Into the Original Sound Shaper and the Brave New World-Shaker

These two single rack-space tools can broaden your audio experience - **By Dan Walsh**

Sometimes you wish the knobs on your mixer would do more. "If only this thing would go to *eleven*," you find yourself grumbling under your breath as you struggle in vain to pump a fuller sound out of your system. You've tweaked your outboard graphic EQ but you can't imagine twiddling those little sliders up and down for *every* song. So what's an aurally frustrated DJ to do?

Bigger, more excited sound

Thankfully, **Aphex Systems** offers an easy answer, and, believe it or not, it's actually been around for over 25 years. Their solution to your dilemma is the Aural Exciter®, in its latest incarnation, **Model 204 Aural Exciter® and Optical Big Bottom®** (MSRP: $399). Although the hardware has changed since the first rental-only unit that Aphex introduced in 1975, the basic concept remains in effect. By using a secret algorithm, the unit generates an increase in the perceived loudness of selected frequencies by passing an input signal through a high-pass filter network and harmonic generator. The resulting sound, which is added back into the original unfiltered signal as desired, contains additional harmonics based on the original amplitude and frequencies, but doesn't noticeably increase the overall level. In other words, you get fuller midrange and highs, without blowing out your speakers with unexpected signal spikes.

The new unit lets you apply this treatment to two channels independently, so you can brighten a stereo mix or use it to broaden individual vocals for karaoke. Balanced XLR and balanced/unbalanced 1/4" inputs and outputs are included. Knobs give you control over the frequency range, the amount of effect being added to the original sound, and the "relative richness" of the harmonics the unit generates.

Experimenting with these settings is easily done on the fly. I was able to immediately beef up some classic, pre-digital party tunes in no time, actually making Elvis and the Temptations sound like they were playing right there, live in my studio. Come to think of it, was that Elvis I saw sneaking out my back door?

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Great Sound is no accident — Tips on sounding your best.

"I've got 5 DJs working for me. How do I make sure they always sound the best?" *–A.B. Miami FL*

–DJ Danno, Los Angeles

Hey, A.B. in Miami:

It's tough enough to find talented DJs who can entertain and show the client a great time. Expecting them to be technical wizards as well is really asking a lot. What you need is a sound system that sets up in minutes without any complicated patching. And it needs to sound great without a lot of twiddling or fine tuning. That is pretty much a description of JBL's EON15 G2. These speakers have 400 watts* of bi-amplified power built right in. But they only weigh 46 pounds, because JBL engineers developed the exclusive Neodymium Differential Drive® speaker to dump weight without giving up performance.

So you won't have to add bodybuilder to the list of things you look for in a DJ. And a stable full of EON's gives you flexibility. Need a sound system for an outdoor wedding ceremony? The EON15 G2 and a microphone is a complete sound system that sets up in minutes. Need to cover a large area without blasting the audience down front? Distribute additional EON15 G2s around the party and you can put just the right amount of sound everywhere. With 5 DJs working for you, you're going to have lots of things to think about. If they're using EON15 G2s, how they sound won't be one of them.

–DJ Danno

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*300 watts LF / 100 watts HF

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DJ Shopper

A newer addition to the Aphex package is Optical Big Bottom. (See the classic flick *This Is Spinal Tap* for the bass reference.) It employs a variable low-pass filter together with a phase and dynamics processor to fill out the 20Hz to 120Hz range. Optical internal routing virtually eliminates the addition of internal noise by the unit.

Once again, the effect is designed to perform its function without an appreciable increase in peak output. I found this to be the case as I pumped up the effect on a number of thumping techno mixes. As with the Aural Exciter, Big Bottom can be tweaked with three knobs for sustain level or "drive," frequency range, and amount of treated signal added back into the original.

The *bottom* line is that the Aural Exciter helps you add depth and power to your music without messing with EQ settings and without undo stress on your PA equipment.

World mover and shaker

If more bass is at the top of your list, the **Kosmos** sub-harmonic generator from **Peavey** (MSRP: $399.99) offers a quick solution. Its "Quake" processor analyzes the bass portion of your audio signal, then generates additional low frequencies an octave below that. An upper-range bass boost circuit named "Thud" generates additional frequencies an octave above the sub-harmonic range, which can be used to fill in and broaden the overall low end. Stereo imaging can also be intensified with the "Xpanse" control, which improves clarity and stereo separation in the middle and high ranges. This unit also features balanced XLR and balanced/unbalanced 1/4" inputs and outputs. An additional 1/4" TRS output is included for sending a separate signal to your subwoofer.

My experience with Kosmos was an especially enjoyable one. I took what I consider a poorly mastered tune from the dawn of the CD era and let Kosmos breathe new life into it. This particular track suffers from an annoying lack of lower bass frequencies. For a would-be arena rock opus, this is a fatal flaw.

I made use of all the unit's controls to create a beefier sound for the track. Quake filled in the lower octave that the thin fretless bass part was lacking. Thud brought out the united thumping of bass and kick drum on the track's anthemic chorus. Xpanse even gave the big chorus harmonies even more richness. I even detected a positive result from "Sub-Terranean Shift," a switch that adjusts the tuning of the effect for larger or smaller speakers. It helped my 12" speakers generate a more "grounded," subwoofer-like sound than they would normally produce.

Kosmos will definitely "rattle your planet" as it says on the cover of its manual. And since this device is creating additional frequencies in multiple octaves, it can definitely add to your peak signal. Translation: use care when messing with the Kosmos.

Continued on page 90

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B-52 ---> Reaching the Masses Through Sound

Digital Kitchen

Makes for Tasty Tracks

By Henry Collins

I was still recovering from post-traumatic stress syndrome caused by having to give back the CMX-5000 Stealth CD player when the CMX-3000 landed on my doorstep. What cruelty! Blood began flowing back into my head as I freed the CD player from its cardboard and Styrofoam prison. Having regained my senses and composure, I was now ready to take on this new technological innovation from Pioneer.

Pioneer's newest dual CD player packs cutting-edge technology into a rack-mount package that won't cut you short of bread

Dual CD taste test

Pioneer has been cranking out these high-tech DJ marvels at such a feverish pitch that some consumers are having difficulty making a purchasing decision. I know I would be a little bewildered and intimidated if I had to make a dual CD player purchase today. Either way, with a sticker price of $1,099, the CMX-3000 is a perfect step down from the CMX-5000 and a step up in quality from most dual CD players on the market today.

For starters, the CMX-3000 features dual front-loading drives with CD-R and CD-RW capability. Disc loading

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was smooth, effortless, and posed no damage to the CD's delicate surface. This unit comes with a truckload of new features and functions that will find you wearing out the owner's manual. Fortunately, Pioneer also offers a PDF version of the manual that you can download from their Web site.

The CMX-3000 offers the same exclusive integrated jog dial display as the CMX-5000. This 4 1/4" jog dial features a clear plastic window in the center that provides a display of all vital track, pitch control and mode setting information. The outer portion of the jog dial is made of rubber-textured plastic for sure-fingered operation. When used in conjunction with the track or search buttons, lightning fast program selection can be performed by simply rotating the jog dial.

Synchronized mixing

The CMX-3000 is awash with features and functions that will have you scurrying to your checkbook, or pawnshop to unload your present CD player. One feature of particular note is the BPM Sync function. This innovative feature enables even the most rhythmically-challenged DJ to perform flawless beat-synchronized mixes—even with their "eyes wide shut" (sorry, I'm a big Kubrick fan). Impossible, you say? Here's where the CMX-3000 turned me into a believer.

To test the CMX-3000's BPM Sync and CD-RW read capabilities, I burned a copy of Dru Hill's promotional CD "Can I Live" and loaded both discs into the player. With the BPM Sync feature activated, I played the disc in drive A. Before playing the CD-RW version in drive B, which, by the way, the CMX-3000 had no trouble reading, I increased the BPM count from its original 101 to 126 BPM. Within five seconds after pressing the play button, the CMX-3000 adjusted the BPM count to 101, matching the exact tempo of the disc in drive A. The CMX-3000 also features a Tap function enabling you to manually set the BPM count. This is especially useful when playing music selections with complex rhythmic structures that may elude the player's internal beat counter. I also tested the player's BPM Sync feature on music selections with dissimilar beat counts and achieved equally impressive results. With the CMX-3000, performing precise beat mixes is as easy as "falling off a log." (I've been in Nashville too long.)

Hot cues and delicious loops

Like the CMX-5000, the CMX-3000 offers on-the-fly-looping with real-time loop in/out adjustment. Unlike the CMX-5000, the CMX-3000 lets you assign this loop information to one of three Hot Cue buttons for instant recall. The player's internal non-volatile memory can store Hot Cue information for up to 1,000 CDs; a total of 3,000 Hot Cues in all. In addition to looping information, the CMX-3000's Hot Cue memory can also be used to store cue locations and Tap count data when in the BPM Sync mode. When a disc is inserted that has Hot Cue information stored in memory, the data must be restored from the CD for reactivation—a procedure that takes all of seven seconds. Using the Hot Cue features, I was able to create some impressive mix effects by setting three different cues for a song and then bouncing back and forth between the cues, creating a live remix.

Another innovative feature that tugged at my wallet was the CMX-3000's Emergency Loop function. When this is activated during playback, the CMX-3000 automatically creates a four-beat or four-second loop from the point at which the loop button was pressed. I was able to create some very interesting loop effects on the fly. In short, I got real busy with this button.

Musical utensils

For spinning background music at weddings and corporate events, the CMX-3000 offers Relay Play. When in the Auto Cue mode, this handy feature provides automatic disc playback that alternates from one drive to the other after each selection. With the Auto Cue off, the CMX-3000 plays the entire CD before switching to the other drive. You can even switch discs or track selections during Relay Play, enabling you to focus your efforts on song selection and less on mixing mechanics. Relay Play is also a great way to grab a break without relying on mix CDs or tapes, while still maintaining an atmosphere of spontaneity.

Completing the CMX-3000's laundry list of features are a Scratch Play effect, Master Tempo with four adjustable tempo ranges from ±6% to ±100%, Fader Start capability, 15-second Anti-shock memory, Wave and Bar Displays of beat dynamics and remaining playback time, digital out port, CD Text display and high-resolution frame search (1/75 sec.) capability, to name a few.

Pioneering a new flavor

Once again Pioneer has reaffirmed its position as one of the leading innovators of DJ audio technology with the introduction of the CMX-3000. Priced within reach of most professional DJs, the CMX-3000 is potentially a steal, at well under a thousand bucks—about what you can expect to pay at retail. During the three weeks I spent with the player, it exhibited no inexplicable *X-Files*-type behavior or pseudo electronic/mechanical anomalies that would cause one to pitch a fit or utter four-letter expletives. I am curious to see how well this player holds up in a more hostile club environment, but this, unfortunately, is outside of the scope of this review. All in all, I am genuinely impressed by Pioneer's CMX-3000 and can safely say it's one dual CD player purchase that is well worth your hard-earned dough. ●

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Singing Player Weds PC

By Jim Kerins

CAVS JB- 99 weds old and new technology

Ten years ago, when I first started hosting karaoke shows, hardware choices were limited and software was expensive. The first few CDG software providers took advantage of a popular marketing mechanism called supply and demand. I demanded music tracks. They responded with an evil mixed-bag offering. For example, if you wanted "Brown Eyed Girl," you had to buy a CD that featured the ever-popular Bob Lind hit "Elusive Butterfly," or that unforgettable classic "Guitar Town," by Steve Earle. At the time, karaoke discs cost about 38 bucks each, and only two or three of the 20 tracks were actually usable. So, after spending about two grand on CDGs, I had accumulated approximately 1,500 songs, about 300 of which were of any use.

Back to the Future

Thankfully, we now have many choices in performance tracks, and the CDs actually have combinations of songs we want and need. However, we must still tote around a dedicated player and lots of loose CDGs.

Unfortunately, the tiniest scratch on any CDG can create a nightmare of skipping audio and graphic disaster on the video screen. Therefore, I have always looked forward to the day when there would be some sort of PC-based, real world karaoke machine available. That day may now be here: the CAVS JB-99 Digital Jukebox.

Like an Old Friend

The problem with most new technology is that it may require that you learn a whole new operating system, just so you can accomplish the same things as before, only in a different fashion. Just like riding your old bike, the JB-99 is as familiar as any karaoke machine you've seen before. Upon closer examination, however, you realize that this three-disc CDG player also has a built-in hard drive. I was blown away when I discovered it was pre-loaded with over 6,000 karaoke songs, in MP3+graphics format. When properly equipped, you can load any combination of MP3s, or karaoke MP3+graphics, totaling 20,000 songs.

Interface Time

With its classic looks, this machine seems immediately familiar. Its construction is quite conventional, with the finish and feel of home stereo equipment, which is typical of most karaoke machines. We performed our in-house lab tests with the JB-99 connected to a TV monitor using RCA cords.

The CAVS unit took about one minute to boot-up. Starting in familiar territory, I loaded up one standard CDG disc in the three-disc changer. In this mode the machine performs exactly like any other karaoke machine. Simply choose the disc, and track number, and you're off. Fun stuff on the JB-99 includes tempo control and a key changer. Both performed well. The box features two 1/4" microphone inputs with adjustable volume controls, and the ever-popular echo. Of course, most karaoke professionals use a dedicated microphone mixer and effects unit for these chores. The basic features and functions of the JB-99 work well and, like a Britney Spears video with the sound turned down, are very satisfying.

The Secret Weapon

That which takes the JB-99 to the next level is what lurks inside: a 40GB hard drive coupled to a custom operating system. As I mentioned earlier, my demo system came pre-loaded with 6,000 MP3+graphics tracks. The system can be ordered with various hard drive sizes and song packages (more on that later).

With the touch of a button you are in what CAVS calls "jukebox mode." What appears on your monitor is a prompt to enter the song number from the provided karaoke books. I simply punched in a number, and wham, within seconds, the track played just as if I was using a conventional disc. MP3s use a compression technology to fit more songs in a smaller space which results in some reduction in sound quality; in my tests, I found the music sounded really good.

Shuttling between the hard drive-based songs and CDGs was quick and effortless, even when using the supplied remote. I'm totally impressed with the idea of being able to have so many songs at the ready in a single box. If the JB-99 could instantly switch between songs, you could leave your other CD players at home. Perhaps this will be a future software update.

More Cool Stuff

The JB-99 utilizes its PC roots to deliver some terrific menu features. For example, you can display the entire song list on the monitor, alphabetically by artist or song title. Another menu allows you to pre-select other tracks to be played.

Multiplex CDGs can be played with the vocal track removal option. A background video source from a camcorder or other device can be added to MP3+G tracks. One kooky feature included is a fanfare setting to show musical appreciation for a particularly honorable performance. A built-in digital four-band graphic equalizer will help tailor the machine to your particular sound system.

Back That Thang Up

Included with the machine is software on CD-ROM that enables you to create song lists, and perform other utility functions. A welcome feature is the ability to load your existing CDG library into the JB-99. This is performed one of several ways. For the sake of testing I chose to load by connecting the machine to my PC with an IDE cable. After various settings, connections and clicking I was able to load a CDG onto the CAVS hard drive via my computer's CD-ROM reader.

If you do not have a CD-ROM, you can input CDGs through the karaoke machine, encode them in the computer, and then transfer them back. Being computer savvy, I was able to figure out how to add songs without much trouble. The success of these more advanced computer exchange functions will certainly be related to your personal computer skill set.

Take it from me, a victim of numerous hard drive crashes, you're going to want to back the files up onto another hard drive for safe keeping. This can be done a couple of different ways, such as utilizing an old slow computer cable or actually removing and copying the hard drive. As with most computer-based machines, you will be able to update the software. These processes take a little bit of work, but the potential of having 20,000 tracks in a simple-to-use machine is worth it.

Final Thoughts

This unique karaoke machine can be configured to your personal needs. The JB-99 can be shipped bare bones with no songs loaded, or you can order preloaded packages of songs from all of the major karaoke software suppliers. You can even buy and download karaoke tracks from their Web sites. How cool is that?

Hard drive choices range from 8 to 80 gigs. The machine can even be outfitted with an optional dollar bill acceptor. Can you imagine dropping off your dollar bill-eating karaoke machine and then showing up once a week to collect the cash? (Just make sure it keeps working, so it won't get hammered like a soda machine.)

The JB-99 appears to be an excellent marriage of new and old technologies. The machine will certainly simplify your setup, and will perhaps make you a few bucks. Prices start at $1,495 (MSRP) for a CAVS JB-99 with 20GB hard drive and a 3,000 to 4,000-song capacity. They top out at $1,895 for the 80GB, 20,000-song unit. Song packages are priced between $800 and $1,650. The standard warranty is one year on parts, three months on labor. Go to www.cavsusa.com or call (toll free) 800-957-2287 for more details. ●

For a bedroom DJ setup, Homemix is still ready to get out and about

"House Music" You Can Carry On Your Back

By Jammin' Jim Kerins

I was thinking that it would have been great, when I was younger, to have had a semi-professional, or trainer DJ setup. This could have bridged the gap between my ten-dollar plastic turntable, and my current three-thousand-dollar, high-tech system. Well, aspiring future mixologists of the world, gather around. Jammin' Jim has a treat for you. I've found a machine that will have the "yoots" of America getting their grooves on in basements, bedrooms, and maybe even at the junior high dance. The Homemix Kit-2 package comes with everything you need to rock the house without the potential danger of ruining dad's beloved hi-fi. Plus, this system seems like it would be more entertaining than Britney Spears at a teenaged sleep over.

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Toy or training tool?

The Homemix package is a complete system that will have you up and busting-a-mix in no time. Everything you need is here, including microphone, headphones, pair of speakers, and the heart of the system, a very solid and cool-looking dual CD player with built-in mixer. The whole unit is about the size of a small home keyboard. It even comes with a carrying strap, which you can utilize as a way to stand up and mix in front of the mirror to perfect your stage look. All components have a sharp-looking silver matte finish, with the Homemix logo smartly emblazoned on all pieces. The provided plug-in accessories, headphones, mic, etc., all have reasonable entry-level quality, while the CD player/mixer unit certainly feels well constructed. With its connectors and some professional features found on commercial DJ equipment, you will have room to upgrade.

Wake the neighbors

The Homemix has a clearly writ- ten manual and includes all wires and cables, making it simple for a novice to create sound. I loaded the CD players with some techno to get a feel for the unit's capabilities. I was immediately impressed with the CD player's quality. The control buttons and mixer controls are well labeled, and easy to figure out. A small built-in amplifier does a good job of driving the small speakers. Certainly the supplied speakers would not be confused with reference monitors, although they are quite adequate for potentially disturbing your household. The supplied microphone and headphones worked well, and sounded fine.

Mix it up

The main purpose of this system is apparently to give the future mix master the basic tools to learn the mixing "art." The Homemix meets the challenge with its array of controls. The mixer features a level control, crossfader, headphone levels, source selection, and three-band EQ, labeled low, mid, and top. "Top," I assume, is kooky hip British lingo for high frequencies. The mixer has a look and feel of an entry-level professional model.

Whether it's my bank account or my DJ system, I look for expandability. This system lets you connect additional tape decks, other recording devices, and/or dad's old turntable. Additionally, when mom's not home, the Homemix can be plugged into your family's home theater system. Now that will impress the kids.

Beat matching skill-builder

If you're going to become the next Puffy or Kid Rock, your grooves have to flow like Destiny's Child's vocal vibrato. The Homemix's supplied manual has tips on how to quickly build great mixing skills. The solid CD players' controls will have you matching beats with the best of them. Controls include pitch-adjust and bend, skip, search, and cue buttons. All features and functions worked as advertised and emulate professional gear.

This and a dream should inspire the confidence you need to get your grooves on.

After a few hours of the famous Jammin' Jim torture test, I was impressed with the quality of the system, especially with the CD-mixer combo. Finally I connected the Homemix to my stereo, and it sounded great. Testimonial time: I would feel comfortable using the CD player-mixer unit as an emergency backup to my regular system.

Fun, fun, fun

The Homemix is just great fun. It has a wonderful combination of all the basic tools, with the promise of expansion. Homemix even has a Web site (www.homemix.com) where they'll feature your mixed music. Fame and fortune are now within your sites. Up and coming DJs should experience many hours of mixing mayhem with the Homemix. Don't wait for the video release, because Jim, the dead guy and the bald guy give it 3 thumbs up.●

Got questions, comments, or psychic readings? E-mail Jammin' Jim at jamsound@aol.com.

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The 2002 Mobile Beat Top 200

The votes are in. Mobile Beat's annual tabulation of what DJs are spinning most often is presented below for your information, enjoyment and criticism. This year's list was generated by voting at www.mobilebeat.com. Entries listed 10 of each: most-played songs, never-played songs, and new grooves. The results have many of the perennial party favorites moving around in the list, while a whole crop of new additions have definitely freshened up dance floors across the nation.

1	ELECTRIC SLIDE	MARCIA GRIFFITHS
2	YMCA	VILLAGE PEOPLE
3	CHA CHA SLIDE	DJ CASPER
4	LOVE SHACK	B-52'S
5	GET THE PARTY STARTED	PINK
6	AMAZED	LONESTAR
7	BROWN EYED GIRL	VAN MORRISON
8	OLD TIME ROCK AND ROLL	BOB SEGER
9	(YOU SHOOK ME) ALL NIGHT LONG	AC/DC
10	CELEBRATION	KOOL & THE GANG
11	MAMBO No.5	LOU BEGA
12	UNCHAINED MELODY	RIGHTEOUS BROTHERS
13	PLAY THAT FUNKY MUSIC	WILD CHERRY
14	STAYIN' ALIVE	BEE GEES
15	THE TWIST/LET'S TWIST AGAIN	CHUBBY CHECKER
16	FAMILY AFFAIR	MARY J. BLIGE
17	LADY MARMALADE	C. AGUILERA, PINK, ETC
18	START THE COMMOTION	WISEGUYS
19	BRICK HOUSE	COMMODORES
20	I WILL SURVIVE	GLORIA GAYNOR
21	MUSIC	MADONNA
22	SHOUT	ISLEY BROS/DYNATONES/OTIS DAY
23	TWIST AND SHOUT	BEATLES
24	ALL FOR YOU	JANET JACKSON
25	I'M REAL	JENNIFER LOPEZ ft. JA RULE
26	BOOTYLICIOUS	DESTINY'S CHILD
27	HERO	ENRIQUE IGLESIAS
28	I'M A SLAVE 4 U	BRITNEY SPEARS
29	CHICKEN DANCE	VARIOUS
30	COTTON EYE JOE	REDNEX
31	RIDE WIT ME	NELLY
32	SURVIVOR	DESTINY'S CHILD
33	WHERE THE PARTY AT	JAGGED EDGE ft. NELLY
34	MAN, I FEEL LIKE A WOMAN	SHANIA TWAIN
35	PLAY	JENNIFER LOPEZ
36	POP	N'SYNC
37	RESPECT	ARETHA FRANKLIN
38	STROKIN'	CLARENCE CARTER

39	WONDERFUL TONIGHT	ERIC CLAPTON
40	ANGEL	SHAGGY
41	HEY BABY	NO DOUBT ft. BOUNTY KILLER
42	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL
43	I HOPE YOU DANCE	LEE ANN WOMACK
44	ONE MORE TIME	DAFT PUNK
45	RAISE UP	PETEY PABLO
46	DANCING QUEEN	ABBA
47	GETTIN' JIGGY WIT IT	WILL SMITH
48	IN THE MOOD	GLENN MILLER
49	LAST DANCE	DONNA SUMMER
50	MONY MONY	BILLY IDOL
51	NO PARKING ON THE DANCE FLOOR	MIDNIGHT STAR
52	SUMMER WIND	FRANK SINATRA
53	WE ARE FAMILY	SISTER SLEDGE
54	BILLIE JEAN	MICHAEL JACKSON
55	GOD BLESS THE U.S.A.	LEE GREENWOOD
56	I SEE YOU BABY	GROOVE ARMADA
57	I'M ALREADY THERE	LONESTAR
58	LADY	MODJO
59	PACIFIC COAST PARTY	SMASH MOUTH
60	WHEREVER, WHENEVER	SHAKIRA
61	THE CUP OF LIFE	RICKY MARTIN
62	C'MON N RIDE IT (THE TRAIN)	QUAD CITY DJ'S
63	YOU ROCK MY WORLD	MICHAEL JACKSON
64	CONGA	MIAMI SOUND MACHINE
65	SHACKLES (PRAISE YOU)	MARY MARY
66	MACARENA	LOS DEL RIO
67	THAT'S WHAT I LIKE	JIVE BUNNY
68	LIVIN' IT UP	JA RULE ft. CASE
69	FRIENDS IN LOW PLACES	GARTH BROOKS
70	NEW YORK, NEW YORK	FRANK SINATRA
71	DECEMBER '63 (OH WHAT A NIGHT)	FOUR SEASONS
72	ONLY TIME	ENYA
73	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
74	SUAVAMENTE	ELVIS CRESPO
75	YOU SPIN ME ROUND	DEAD OR ALIVE
76	SANDSTORM	DARUDE
77	COME ON OVER BABY	CHRISTINA AGUILERA
78	BACK AT ONE	BRYAN MCKNIGHT
79	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
80	MUSTANG SALLY	WILSON PICKETT
81	FOLLOW ME	UNCLE KRACKER
82	I DO!!	TOYA
83	FUNKY COLD MEDINA	TONE LOC
84	IT'S YOUR LOVE	TIM MCGRAW AND FAITH HILL
85	YOU DROPPED THE BOMB ON ME	THE GAP BAND
86	GROOVEJET	SPILLER
87	SMOOTH	SANTANA
88	KISS	PRINCE
89	HOW YOU REMIND ME	NICKLEBACK
90	TURN OFF THE LIGHT	NELLY FURTADO
91	SWEET CAROLINE	NEIL DIAMOND
92	GET YOUR FREAK ON	MISSY ELLIOTT
93	LET'S GET IT ON	MARVIN GAY

94	LOCOMOTION	LITTLE EVA
95	TAKIN' CARE OF BUSINESS	BTO
96	LOUIE LOUIE	KINGSMEN
97	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
98	WHO LET THE DOGS OUT	BAHA MEN
99	HANGING BY A MOMENT	LIFEHOUSE
100	GOD BLESS AMERICA	KATE SMITH
101	HIGHWAY PATROL	JUNIOR WALKER
102	ALWAYS ON TIME	JAY Z
103	GOOD TO BE ALIVE	DJ RAP
104	JUST PUSH PLAY	AEROSMITH
105	100% PURE LOVE	CRYSTAL WATERS
106	I WANNA KNOW	JOE
107	I'M A BELIEVER	SMASHMOUTH
108	IT'S BEEN AWHILE	STAIND
109	JOKER	STEVE MILLER BAND
110	JUST LIKE HEAVEN	THE CURE
111	I WANNA TALK ABOUT ME	TOBY KEITH
112	ICE ICE BABY	VANILLA ICE
113	IT'S RAINING MEN	WEATHER REPORT
114	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG
115	FADED	SOUL DECISION
116	BORN TO BE WILD	STEPPENWOLF
117	ALL STAR	SMASH MOUTH
118	LET ME BLOW YA MIND	EVE & GWEN STEFANI
119	PINCH ME	BARENAKED LADIES
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121	NEED YOU TONIGHT	INXS
122	POP MUSIC	MARCUS
123	PARADISE BY THE DASHBOARD LIGHT	MEATLOAF
124	MS. JACKSON	OUTKAST
125	MACHO MAN	VILLAGE PEOPLE
126	SATURDAY NIGHT	BAY CITY ROLLERS
127	SHAKE IT FAST	MYSTIKAL
128	U GOT IT BAD	USHER
129	WHEN IT'S OVER	SUGAR RAY
130	BABY GOT BACK	SIR MIX ALOT
131	DANCE & SHOUT	SHAGGY
132	BYE BYE BYE	N'SYNC
133	SOUTHSIDE	MOBY W/ GWEN STEFANI
134	DON'T STOP TILL YOU GET ENOUGH	MICHAEL JACKSON
135	FAITHFULLY	JOURNEY
136	SOMEONE TO CALL MY LOVER	JANET JACKSON
137	SON OF A GUN	JANET & FRIENDS
138	WEAPON OF CHOICE	FAT BOY SLIM
139	BLUE	EIFFEL 65
140	CRAZY LITTLE THING CALLED LOVE	DWIGHT YOAKAM
141	AMERICAN PIE	DON MCLEAN
142	WITH ARMS WIDE OPEN	CREED
143	SHORT SKIRT, LONG JACKET	CAKE
144	UGLY	BUBBA SPARX
145	YESTERDAY	BEATLES
146	FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE
147	NIGHT FEVER	BEE GEES
148	PUSH IT	SALT N PEPA

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158	ROCK & ROLL-PART 2	GARY GLITTER
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162	TEQUILA	CHAMPS
163	WALK THIS WAY	RUN DMC AND AEROSMITH
164	WORKING FOR THE WEEKEND	LOVERBOY
165	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	BARRY WHITE
166	CAN I GET A...	JAY-Z
167	CAN'T TOUCH THIS	MC HAMMER
168	GRADUATION	VITAMIN C
169	HIGHER	CREED
170	ATOMIC DOG	GEORGE CLINTON
171	I LOVE ROCK AND ROLL	JOAN JETT
172	I'M FROM THE COUNTRY	TRACY BYRD
173	IT'S MY LIFE	BON JOVI
174	LET'S GET LOUD	JENNIFER LOPEZ
175	I LOVE A RAINY NIGHT	EDDIE RABBIT
176	MOUNTAIN MUSIC	ALABAMA
177	PARTY (UP IN HERE)	DMX
178	POUR SOME SUGAR ON ME	DEF LEPPARD
179	SON OF A PREACHER MAN	DUSTY SPRINGFIELD
180	TOOTSIE ROLL	69 BOYZ
181	BETTER OFF ALONE	ALICE DEE JAY
182	BIG PIMPIN	JAY-Z
183	BRASS MONKEY	BEASTIE BOYS
184	BUILD ME UP BUTTERCUP	FOUNDATIONS
185	COUNTRY GRAMMAR	NELLY
186	EROTIC CITY	PRINCE
187	OOPS! I DID IT AGAIN	BRITNEY SPEARS
188	THEN THE MORNING COMES	SMASH MOUTH
189	WILD THING	TONE LOC
190	COWBOY	KID ROCK
191	THE BAD TOUCH	BLOODHOUND GANG
192	WILL 2K	WILL SMITH
193	BACK THAT THING UP	JUVENILE
194	RAPPERS DELIGHT	SUGAR HILL GANG
195	THE THONG SONG	SISQO
196	(YOU DRIVE ME) CRAZY	BRITNEY SPEARS
197	AFTER THE LOVING	ENGELBERT HUMPERDINK
198	AIN'T TOO PROUD TO BEG	THE TEMPTAIONS
199	ANOTHER ONE BITES THE DUST	QUEEN
200	ALIVE	P.O.D.

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Navigating
the sea of current music

The charts tell you where you need to be—but why not take a shortcut? By Tony Barthel

One of the constant battles we fight as DJs is the struggle to stay "current" with music. Every day the creative minds in the entertainment industry are working to satisfy the country's appetite for new tunes and we have to be right there with them.

For anyone who is really into new music and who has the time to spend, it might not be so difficult to keep on top of the trends. However, for those who might concentrate on other aspects of the DJ business, new music can be quite a hurdle. This challenge is especially daunting for those who specialize in one realm of music; hip-hop for example, and who face the task of performing for a group that likes alternative or country.

At your service

Fortunately, there are several music services that specifically address this challenge for the Mobile DJ industry. Many mobile professionals have been aware of these services for some time but, like myself, weren't aware of how the music was chosen and by whom.

There are essentially three major music services available to the Mobile DJ, with a few others thrown in for good measure. The granddaddy of them all is Top Hits USA, from Radio Programming and Management (RPM). The other major players in the game are Promo Only and Entertainment Resources Group (ERG).

RPM started Top Hits USA as a service that catered specifically to radio stations. "We're a radio service and have been servicing radio stations since 1970," said Patty Depa, Production Manager for the company. Two main services are RPM's staples: a disc mailed to the customer every week or those same discs mailed in one monthly package. For radio stations having to be up-to-the-minute with their music, the weekly discs can be a godsend. Another saving grace is the fact that all the music services provide the "clean" or "radio" versions of songs.

For club jocks or those who want to be ultra-current, RPM's weekly service may be a great choice, but the $77.95 per month that it costs might seem excessive for many Mobile DJ services. Those who can wait a bit longer can also save money by having the entire collection of monthly discs sent at once at the end of the month for $54.95 per month. For an additional

$17 per month the discs can be sent via Priority Mail.

Each RPM disc contains between 20-30 songs, covering all formats. Adult Contemporary (AC), jazz, hip-hop, rock, alternative rock, and country all find a home each week on RPM's discs, so one would be thoroughly covered for all musical genres with an RPM subscription. With RPM's basic service comes a choice of recurrent discs that highlight particular formats of music. At present, the company has Latin, jazz, alternative, urban/rap, dance remix and Contemporary Christian (CCM) recurrent discs. In addition to the two bi-monthy recurrent discs included with an RPM subscription, one can add additional recurrent selections as well.

Focusing in

While RPM is a very thorough and complete service, some jocks complain that it's just *too much* music and beyond their budgetary limits. That's why there is competition in the world.

Promo Only and Entertainment Resources Group both offer more affordably priced compilations of new music that might be more appropriate for the mobile disc jockey. Promo Only was started by Pete Warner and Jim Robinson. Warner was a reporter for *Billboard Magazine* while Robinson was a recording studio guru. Both were also DJs who wanted some-

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E-Mail: sales@audio2000s.com
Website: http://www.audio2000s.com

thing different in current music services. They started Promo Only in 1992.

Promo Only offers a single music disc which tends to closely follow the *Billboard* charts, which is understandable, considering Warner's work with the magazine. The compilation discs are Mainstream Radio, Rhythm Radio, Modern Rock, Urban Radio, Country Radio, Mainstream Club, Rhythm Club, Import Club, Underground Club, Alternative Club, Regional Latin and Tropical Latin.

Entertainment Resources Group was founded in Canada at almost the same time as Promo Only and offers eight different CD compilations: Nu Music Traxx, Nu Dance Traxx, Nu Country Traxx, Nu Rock Traxx, Nu Urban Traxx, and Nu Latin Traxx in both Tropical and Regional Mexican version. New to the service is Nu Life Traxx, which features a selection of Contemporary Christian and other music with a positive message.

DJs who know their audiences can subscribe to Promo Only's services and potentially save a great deal of money by not buying tunes they're not going to utilize. For example, someone who specializes in weddings might focus on the Mainstream Radio service. By purchasing an annual subscription directly from Promo Only for $160 per year, this works out to a mere $13.33 per month. For those who subscribe to additional discs, the price drops even lower per disc.

ERG's Nu Music Traxx service offers two discs per month and features alternative, rock, pop, country, AC, hip-hop, house, urban and dance music on two discs per month. Pricing for this service runs around $30 per month but gives the DJ a complete resource for music on two discs per month. "Nu Music Traxx is going to cover a lot of ground for the disc jockey," said Mike Setlock of ERG.

From the source to you: a song's journey

All the major music source services work directly with the music industry to compile their songs. The music industry is a strange beast and sometimes chooses unusual ways to do things. For example, it can often push what seems like a deficient song into a popular spot, according to one music service source who wished to remain nameless.

"There are times when I hear something and think, 'that's lousy,' but then I hear it on the radio so much it becomes a hit. That's the power of the music industry's promotional machine."

The point of this is that the music industry may choose to provide CD compilation services with specific songs at specific times. Said the same source, "Often you can go out and buy an entire album and have the hits long before they become hits and before we have them. Our job is to provide the songs people are requesting before they begin requesting them."

John DeSalvo of Promo Only said one of the most

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common questions customers ask is why a song isn't included on a promotional CD selection although it's already on the radio. "They think we didn't know about the song!" he laments. The truth is, the music services' relationships with the record companies prevent them from publishing a song before they get it "officially."

"We review all the national trade publications to keep on top of everything that's coming out. We also evaluate air play, record pool charts and much, much more," said Setlock of ERG.

However, this can work to the advantage of the subscriber too, says DeSalvo. He also indicated that if the record company is promoting a song, his service will have it at the same time it hits the airwaves and music request lists.

Alternate routes

If you travel in very specific musical circles, such as Latin or reggae, and especially if you use vinyl on a regular basis, you might also benefit from becoming a member of a **record/CD pool**. These groups are serviced directly by record companies that focus on particular music communities and that benefit from the direct feedback pool members supply by way of the pools' charts.

For the latest in modified music for dancing, **Hot Tracks, Ultimix** and **X-Mix** provide subscription services for remixes. The songs on these discs are typically already-popular tracks, pumped up for extreme dance-ability by professional remixers. This is a good source for DJs who need high-energy dance music, but don't always have time to hunt for the latest and greatest remixes. (See Dave Kreiner's "Remix Review" on page 71, and in every issue of *Mobile Beat*, for the latest offerings from these remix suppliers.)

Yes, we would all love to spend more time reading *Billboard* and wandering around in our favorite record stores in search of good music. The harsh reality is, however, that professional Mobile DJs need to optimize their time spent seeking music. Compilation services guide you along the shortest possible route to music programming success.

Contact info

Entertainment Resources Group (ERG): *800-465-0779,www.erg.com*
Hot Tracks: *888-468-8722, www.hottracks.com*
Promo Only: *407-331-3600, www.promoonly.com*
RPM- Top Hits USA: *800-521-2537, www.tophitsusa.com*
Ultimix: *336-288-7100, www.ultimix.com*
X-Mix: *www.xmix.com*

Finding Musical Treasure on the Web

In 1994 Roger Raffee, an avid record collector, and Jim Hall, a computer programmer, combined their interests and excited people around the world by offering a searchable data base for hard-to-find vinyl. The result was a Web site: www.gemm.com

With no budget for advertising, Roger began contacting merchants by phone, asking if they wanted to list their CDs, tapes, records, and music-related inventory online. GEMM (Global Electronic Music Marketplace) itself sells nothing. From the beginning, Roger and Jim envisioned GEMM as a cyber marketplace, where sellers could set up their virtual shops. There is no charge to a seller to list its products on GEMM.

Jim Hall has continued to refine the GEMM system, making it more user-friendly by providing a seller-rating system, which factors in prompt delivery, price, and customer feedback. GEMM can optionally facilitate transactions.

In July of 1998, The New York Times reported that GEMM had an astounding 2.7 million items on its data base. Currently GEMM's data base has grown to more than 11 million.

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In addition to projecting popular music videos onto a big screen...

VJing 4 Fun & Profit$: Put a New Face On Your Music

Ladies and gentlemen, for your dining and dancing pleasure, let me introduce to you...big screen, music video entertainment! **By Steve Wozniack**

Finally. I mean it's only been twenty years since "video killed the radio star."

That's twenty years! And during this time, guess how much serious attention VJing has received from mainstream mobile entertainers? That's right. Almost zero, zip, zilch!

And yet, a small number of elite mobile entertainers have been enjoying handsome four-figure checks for shows at prime locations, due, in part, to video. It's a waking giant that these entertainers have discovered to be the "next big thing."

Have I got your attention yet?

Before you even think about getting started...

Interest in VJing has recently grown in direct proportion to the increase in affordability and availability of video hardware and software. According to Doug Howard, general sales manager at ETV (www.etvnet.com), "VJing might sound like a glamorous idea, but the first question for mobile entertainers to ask is can you actually book it and sell it at a profit?" ETV pioneered distribution of music videos in 1983, and sells DVDs and CDs to VJs/DJs and clubs worldwide.

Howard further cautions by asking, "Is investing $15-25,000 in effective hardware and software equipment going to pay off for you in your market? If you can't turn a $600 show into a $1,200 show with videos, don't even try to get started. You need to be able to charge $1,200 just to break even. And if there are already two or three music video competitors in your market area...your market probably can't support it. If I don't think someone should be doing music videos, I won't try to sell to that person. It's that simple!"

Have I still got your attention? I think I see fewer hands raised than just a couple of moments ago!

VJing 101

Getting started as a big screen, music video entertainer doesn't necessarily have to break your bank account. Not if you do your homework first.

Jim Robinson began entertaining with music videos on tape twenty-five years ago with a three-beam, 400-lumens projector. Today, he owns Promo Only (www.promoonly.com), another leading source of DVD music videos and CDs for professional VJs/DJs and clubs. His company also markets VJing equipment for new and experienced video entertainers.

"To get started," says Robinson, "figure out first what you really need. Buy a pair of off-the-shelf DVD players and a simple, push-button four-channel switcher (approximately $50). Then rent a screen and projector for about $250 until you get rolling. Keep in mind that six to nine rentals will probably buy a complete video system, so purchase hardware equipment only if you're going to book that many shows. As an option, buy two 19-inch television monitors instead of a big screen and raise them in the air at a performance."

For the more financially secure, Robinson recommends purchasing a professional video mixer ($900-$3,000)

The ultimate plug-in and play device...

'I know we said you should start at 8, but everyone is here now, can you start at 6:30 instead?'

It's 6:15.

'The room we're in has lots of space for the DJ, and there are power outlets everywhere'.

Actually there is one little table in the corner for the DJ, next to the ice sculpture, and one outlet ... down the hall."

'Oh, and the father of the bride wants to sing a song, he brought a CD. There are 600 people here, not 300 and they want a microphone on the head table too... that won't be a problem will it?'

Actually, that won't be a problem either.

"I can't believe how much easier it is to do a show with the powered DJM806 than with any other set up. I have 800 watts of real power built right into the mixer. That's more than enough for almost any of the gigs I do . It has high quality reverbs for singers, delays and special effects for the DJ mic on board... no other Fx units required. Versatile inputs with lots of Eq that will take any type of wireless mic or mic cable input (XLR, 1/4" or 1/4" TRS balanced). -Perfect for my rentals to the Karaoke crowd. Separate zone and record outputs, built in master graphic Eq. Lots of juice for the headphone cue and XLR balanced line outputs if I ever do need more amps."

"I love carrying one main unit, I jam the tables and the CD's into the inputs, plug speakers straight into the amp outs and I'm playing loud and clean. Just plug in and play."

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to create fades and dissolves between videos, a 6' x 8' screen, and either a 600-lumens ($1,200), 1200-lumens ($2,500), or 2000-lumens ($3,500) video projector (all prices are approximate). A lumen is a measure for the flow of light: one lumen is the equivalent of light generated by one candle. The brighter the projector, the less the room's light will wash out the video presentation.

VJing 201

Eric Johnson, of Hytech Gear (www.hytechgear.com) is a national audio and video equipment distributor with over twenty years of expertise in private and club sales and installations. He has been involved in the professional music video industry since its inception.

"I remember when MTV first started," Johnson recalls. "Nightclubs rushed to acquire video equipment that cost nearly $50,000. The music they played was available only on VHS tape that deteriorated with each use, and cueing was impossible!"

His big screen, music video recommendations for today? Screen: "A 6' x 8' screen (15' diagonal) is best for most single mobile operators. It's relatively easy for one person to set up. To clean, simply sponge wipe with a mild dishwashing detergent diluted in water. Avoid using lotion, ammonia based, or bleach products."

Projector: "At an indoor event, use a minimum 1200-lumens projector. It should rest at the same level as the bottom of the screen. Always handle a projector with extreme care...if dropped the mirrors can be knocked out of alignment resulting in very serious damage. The inside filters need to be cleaned periodically using compressed air. Most projectors have a replacement lamp indicator that should be monitored or the power supply may burn out, causing a four-figure repair bill!"

Rear vs. front projection: "Whenever possible, VJs should use rear projection. It keeps equipment invisible and safe from most accidents with guests at an event. Keep in mind that a front screen is usually 100-lumens brighter than a comparable rear screen."

Cables: "VJs should only use high quality, gold-tipped cables with a maximum length of 100-feet unless an amplifier is added between the video source and the beginning of the cable. The most cost effective cable that has very good insulation to maximize picture quality is the RG6 cable." Johnson also cautioned that cables should never be stretched across high traffic areas.

Isolation devices: "Ground loop problems can be caused by audio and/or visual components tapping into different power circuits," cautions Johnson. "There are some isolation devices available that might eliminate the resulting video noise (jumping or rolling video)."

S-video vs. composite video: "S-video breaks composite video into convergence and divergence. It has replaced composite video as the higher quality video format. Newer audio and video equipment using S-video connectors should not be coupled with older equipment using composite video connectors, or video problems may result."

Video Goes MP3

The popular DJ Power Mobile DJ software package www.djpowe.com has included MP3 video functions for awhile and has some new video features in its latest version (3.86). These include: video and audio mixing, allowing you to mix both audio and video clips; "Image Show," which lets you display images or commercials on your screens during audio clips; and "Mark and Loop" for audio and video.

DJ Power and ETV Network have also joined forces to supply DJ Power customers with music videos ready for playback in DJ Power. This eliminates the step of capturing video to the system. Now you can just drag and drop the video files onto your computer and you're ready to go.

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Marketing and entertaining: the right stuff

You can also teach popular audience participation dances

So let's say that you've done all your homework and have acquired enough music video equipment and expertise to do a reasonable impersonation of MTV's Carson Daly. Congratulations. Now all you need is a screaming crowd!

But, before going forward with recommendations about what type of shows to market, let's take a step backward and discuss what shows NOT to schedule. "Dancing to music videos at a wedding reception is an insane idea!" exclaimed ETV's Doug Howard. "No one wants to see videos at a wedding. They want to see the bride and groom!" Howard's experience in the music video distribution industry indicates that clubs and school dances are the primary audiences for VJs. They want the newest and coolest—and they want it now!

It is crucial that you know precisely the audio and visual content of each disc you play. VJs anticipating a succession of return engagements at middle/junior/high school dances must understand the conflicting perceptions of their employer (school principal, etc.) and their hormone-driven audience (teenagers). Most school officials would probably welcome the surreal tranquility of a Disney or Nickelodeon-type music video while their students' preferences might lean more towards the "hazardous material" found in the visuals of their favorite hip hop or girl pop songs.

Recognize that videos are much more subject to complaints than audio-only tracks. Songs with words or messages that were previously overlooked when played on CD can suddenly become over-scrutinized or misunderstood when seen by adults on a big screen.

So what it really boils down to at a school dance might be whose ire you want to avoid the most. Is it the sometimes-testy kids or the adults who are their moral guardians? I always vote for the adults, since they hand out the checks!

For club VJs, this temporary angst is usually not an issue. The thinking here is that "if the club is packed, the VJ must be doing a good job." In fact, adult-oriented material included in some music videos might actually give business some "oomph". For club owners, "oomph" is definitely good!

Cool tools, toys and ideas

Let's face it: some people remain in the Mobile DJ business because of the cool technology that continuously becomes available. So goes VJing. Almost every week sees the release of an interesting new gadget.

Video mixers: A new generation of video mixers has recently become available at lower prices. They allow built-in fades and dissolves between songs, a picture in a picture, time base correctors, and chroma key. Some even let you scroll messages across a big screen for guests to enjoy.

Camcorders: Low light, wireless camcorders and spy cams are dropping in price and size faster than winter temperatures in Alaska. When VJing, try projecting a few lively faces from the dance floor area onto a big screen. People will love it!

DVD players: When is a DVD player more than just a DVD player? When it's a Sampo DVE-631CF player that can also display digital still (JPEG) and moving (MPEG-1) images stored on CompactFlash cards on your screen (fun for wedding receptions, Bar/Bat Mitzvahs or corporate events). Or when it's a Vialta ViDVD unit that can display a slide show with its digital photo viewer, surf Web sites, send and receive e-mail, and allow an individual to use the included microphone to sing on its karaoke player. Now that's entertainment!

Video wall: Create a video wall of television monitors (4' x 4', or 5' x 5'). Advantages— very clear pictures, room lighting not a problem, can position against a rear wall, chasing monitors look very cool! Disadvantages—lengthy setup time (expect a regular 4' x 4' setup to take four hours, a seamless 4' x 4' might be twelve hours!), and very expensive (16 high-end seamless monitors run $40,000 - $100,000). Credit card maxed-out? No problem! Rent a 4 x 4 video wall with a technician for approximately $5,000 per day—popcorn not included!

Videonics MX Pro 4-channel digital video mixer
(available from Promo Only)

Audience participation dances: Teaching fun dance steps to audiences has never been easier! Simply project your favorite group dance onto a big screen. Warning: Unless you are Mr. or Ms. Universe, audiences might actually prefer dancing to the video version rather than your interactive demonstration.

Karaoke: Audiences often become more involved by watching karaoke lyrics on a big screen than on a small television monitor.

These tools, toys and ideas only scratch the surface of ways that innovative VJs can enhance their big screen, music video performances. You're limited only by your imagination!

Further advice for video success

Here are some final suggestions for keeping your big screen presentation in focus:

Streamline your equipment setup routine. Extensive preplanning will help you maximize your presentation and minimize your setup time.

This is really important—check with the banquet room manager one month, one week, and one day prior to your performance to ensure that there will be enough side-to-side and front-to-back space available. Even after following up, don't be surprised if sufficient setup space isn't available when you first arrive. Therefore, plan to arrive at each VJ show extra early—and expect the unexpected.

A moving image

VJing is currently a work in progress. Until DVD players include many of the standard features found on professional CD players (speed adjustment, beat mixing, instant cueing, etc.), the current crop of VJs will continue to represent vanguards on the cusp of a "Brave New World" of entertainment.

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NEWS

Top Music Industry Icon to Address Mobile Beat Show Attendees; Alabama's Jeff Cook to Return

Las Vegas, Nevada—Within the past two years Congress has signed into law several new bills that have completely changed the way copyrights will work. Even record companies haven't entirely figured it out, as they scramble to sue everybody in the hope that they still have some rights. Do they?

Jeff Cook

At the upcoming Mobile Beat winter show (February 19-21 in Las Vegas), industry consultant Moses Avalon, author of *Confessions of a Record Producer*, will break this down so that it makes sense to those of us without a Harvard law degree. His special presentation, "Copyrights in the Digital Age: Have the New Laws Turned You Into a Thief?" is scheduled for Tuesday, February 19 at 10:30 AM. Find out how you can legally benefit from loopholes in the new copyright laws.

Another highlight show attendees can look forward to is "The Art of Entertainment" with veteran entertainer John Rozz, who will be joined by Jeff Cook of the legendary group Alabama. Some of the other sessions include "Disc Jockey, Master of Ceremonies" by Randy Bartlett, and a trip through the latest technology via "DJ Dr. Drax' Digital World." The show schedule, as of press time, is included below. For up-to-the-minute info, or to register, visit the Mobile Beat Web site at www.mobilebeat.com or call 585-385-9920.

MOBILE BEAT DJ SHOW AND CONFERENCE LAS VEGAS 2002

SCHEDULE OF EVENTS

Monday, February 18

Onsite Registration and badge pickup begins at Noon

7:00 PM Spinnin' DJ All Stars at Tropicana Hotel Sponsored in part by Pioneer

Tuesday, February 19

REGISTRATION OPENS AT 8:00 AM / DOORS OPEN 9:00 AM

10:00 AM - 10:30 AM Welcome to the Show! We'll kick off the show with some prizes and surprises!

10:30 AM-12:30 PM Special Guest Speaker: Moses Avalon "Copyrights in the Digital Age: Have the New Laws Turned You Into a Thief?" See details above in "News from the DJ Capital."

1:30 PM - 3:00 PM "Disc Jockey, Master of Ceremonies or Event Coordinator?" Randy Bartlett demonstrates the value of planning and coordinating your events while revealing proven methods for improving your skills to generate more referrals.

1:30 PM - 3:00 PM "The Art of Entertainment" Handling stress under pressure, and ultimately how to be a professional regardless of the circumstances, hosted by John Rozz, with special guest Jeff Cook of the legendary country group Alabama.

3:30 PM - 5:00 PM "DJ Dr. Drax' Digital World Part 1" Want to go digital? Already spinning digital? This seminar covers how to get started as well as breaking technology for those already there. Digital evolution keeps this topic new.

3:30 PM - 5:00 PM "Developing a DJ Training Program" Practical training ideas for both the Single Op looking to expand or the Multi Op striving for consistency. Miles Gilbert and Matt Martindale will share specific points to add to your training program, covering voice, personality, crowd-reading and more.

8:00 PM DJ All Stars
Tropicana Hotel

FROM THE DJ CAPITAL

Wednesday, February 20
REGISTRATION OPENS AT 8:00 AM / EXHIBITS OPEN 11:00 AM - 6:00 PM

9:30 AM - 11:00 AM "Marketing for Wedding DJs" Peter Merry will share 6 invaluable keys of wedding marketing that will create priceless first impressions, communicate professionalism and increase demand for your unique services.

10:00 AM - 11:00 AM "Mobile DJ Sound System Basics" A hands on technical presentation from Dave DeLeon, Applications Engineer for QSC Audio. Getting the best bang for your buck, selecting and setting up your system components, and optimizing your setup.

12:30 PM - 2:00 PM "Working the Bridal Show" Always an opportunity to find new clients, the bridal show needs proper preparation, follow-through and follow-up to maximize results. Keith Alan leads this multi-media presentation.

12:30 PM - 2:00 PM "Schools and More" Chuck Lehnhard and Howard Walstein present a comprehensive overview covering not only elementary and high schools, but how to expand into work with church groups and community events that are youth-related.

2:30 PM - 3:30 PM "Stand for Something" Call it ethics...call it DJ censorship...call it your first amendment rights. DJ Dr. Drax leads a lively discussion on how your handling of today's music, videos and lyrics can affect YOUR performance, image, and bottom line.

2:30 PM - 3:30 PM "Fool-proofing Your Gear: Ten Common Mistakes to Avoid" John Williams believes many easily avoided tech problems are a result of misunderstanding some of the basics. Come hear him share his "secrets."

4:00 PM - 6:00 PM "Dance and Game Workshop" Learn old, new, and new-to-you dances and games in this interactive extended workshop led by Robb Smith and Mike Ficher.

Scheduled and unscheduled entertainment:
Exhibit Hall Stage 11:00 AM – 6:00 PM

8:00 PM American DJ Customer Appreciation Party at The Beach (21 and Over)

Thursday, February 21
REGISTRATION OPENS AT 9:00 AM / EXHIBITS OPEN 11:00 AM - 5:00 PM

9:30 AM - 11:00 AM "You Market Me, I Market You" Ron Waterfield presents marketing and promotion techniques without the high cost. Receive money from other businesses to market your company. Cross-promote, cross-market, and advertise without using real money!

10:00 AM - 11:00 AM "Mobile DJ Advanced Sound Systems" Dave DeLeon, Applications Engineer for QSC Audio, discusses building larger systems, wiring, advanced setup and troubleshooting.

11:30 AM - 1:00 PM "DJ Dr. Drax' Digital World Part 2" More than music, lighting control and video presentations can now potentially be entirely PC based. Plus consider the possibilities of an intelligent light show with lasers!

11:30 AM - 1:00 PM "Club to Mobile and Back Again" DJ Sparky B and Don Hondo have diversified into the lucrative club market, yet maintained their mobile identities. They will lead this discussion on how to get the work, get the price, then dazzle them and keep the accounts long term.

1:30 PM - 3:00 PM "Icebreakers: The Grand Finale" Mobile Beat's most popular session is again on the Exhibit Hall stage. Another chance to see and be seen! Interactive games, dances, ideas and more!

Scheduled and unscheduled entertainment:
Exhibit Hall Stage 11:00 AM - 1:30 PM

All seminars and sessions end by 3:00 PM, leaving attendees TWO hours of undistracted time in the Exhibits Hall! Show closes 5:00 PM.

All seminars and sessions are on a first come, first serve basis and seating cannot be guaranteed. Subject to change without notice.

Full House of Sound: AceMuzic's Machines

Typical Wedding/Bar Mitzvah gear:
2 or 3 Mackie SRS-450 powered speakers with SRS-1000 sub
Pioneer CDJ-100s (as back ups)
Dell 8100 laptop with 48GB hard drive, 512MB memory, 1 GHz Intel Pentium III processor running DJ Power V 3.87k. 5,000-plus MP3s and 50 MPEG videos loaded
2 Panasonic, 1 Sharp portable DVD players for DVD dance parties

DRAWING A DIGITAL ACE

Dancing DJ deals out his entertainment with 21st century technology

Mobile Beat DJ ALLSTARS

It was 1982 and MTV had just dawned on America's cable television systems. Anthony Conklin, a.k.a., Anthony Ace, had never actually thought of becoming a DJ. Inspired by the music of Michael Jackson, he was more interested in being an MTV dancer and making a music video. "But then...I asked myself how else could I dance, have fun and make money at the same time," says Conklin. "I started DJing at a few Westchester [NY] nightclubs, using the old 1100 [turntable from Technics], then migrating to CDs in 1991 with the first pitch controlled CD player turntables...I found a natural rhythm with the music. I wanted people to feel my groove. Music became a great communicator for me. In 1988 I founded AceMuzic, through inspiration and the desire to entertain."

The Ace's strong suit

AceMuzic has found its greatest success in the high-end wedding and Bar Mitzvah markets, with a growing stake in the corporate events field as well. "Weddings and Bar Mitzvahs are similar," says the Ace, "in that you have to cater to their particular needs...We are not the kind of company that needs to pull the crowd onto the dance floor. We do it with a sense of chemistry. Find that which clicks with the crowd, gain their confidence and trust—then you have them for the night. Chemistry is what makes that happen." A quote from AceMuzic's Web site sums it up: "We facilitate, not dominate."

Based in the heart of central Westchester County, New York and serving the tri-state area (NY, CT, NJ), AceMuzic is also regularly booked for corporate gigs in Boston, Chicago and Miami as well. The company's corporate clientele has been steadily growing, expecially after the creation of their DVD Dance Division. "We've been using the DVD and interactive dance party option for corporate holiday parties and sales kick-off events," explains Anthony Ace. Plans for 2002 include making DVD video mixing part of AceMuzic's mainstream packages as well.

But he isn't interested in growth for its own sake. "We sure don't want to be the biggest and do the most parties. We want to focus on choosing the right clientele that fits our approach. AceMuzic is an entertainment company that uses technology to create memories for a lifetime. I want people to walk away from an AceMuzic function with a sense of *wow* and a sweat—and not because the heating system is busted."

PORTABLE WHUP-ASS.

No wonder SRM450s are the best-selling active speakers in their class.

Rugged molded cabinet is asymmetrical to trap internal resonances.

Damped titanium high frequency compression driver is loaded on to an exponential horn with multi-cell aperture throat for superb dispersion. Everyone in the audience hears the same thing, even if they're on the sides or in the back.

Built-in metal handle on top. Side handles are rubber/plastic and are placed at the SRM450's center of gravity for balance in portable applications.

Inside: Dual FR Series high-current power amplifiers deliver 300 watts LF and 100 watts HF actual RMS power to the transducers.

High-output low frequency transducer.

Inside: Sophisticated parametric EQ, phase correction and time correction circuitry give the SRM450 the most accurate sound of any molded active speaker.

With 400 watts RMS internal power and servo-coupled low frequency transducer, SRM450 2-way speakers make potent dance delivery devices. They're capable of more low bass output than speakers half again as big and bulky.

Plus, if you play mixed-age events with "keep the sound down" geezers, your audience will love the SRM450's incredible accuracy at low to medium volumes.

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Building a good hand

As he has built his DJ business, Anthony Ace has taken advantage of each new technological tool that has become available. The company first hit the Web in 1996 and today boasts an exciting Web presence (www.acemuzic.com). They'll soon offer online booking. Another important marketing avenue for AceMuzic is regular exhibiting at bridal shows.

Anthony Ace seems to have also mastered the art of using each and every event as a marketing tool. Not only does he create custom CDs for clients that always sport the company logo and phone number but he makes each performance into an income-generator. At least one party continues to create cashflow: "[It] was a party for a radio station in NYC at the Waldorf Astoria Hotel. 1,100 people, five hours of nothing but dance music. What a party. Today we still get referrals from that party, which was back in 1995." Anthony has always been a firm believer in word of mouth.

Going digital

Recenty, Conklin has found that MP3-based digital DJing has become the "right stuff" and has generated a new "wow factor" for his company. "I have used one tool," he says of the new technology, "that has dramatically improved not only my bottom line but also reduced my carrying load (we all know that equipment gets heavy after a while) and boosted my professional reputation. And let's not forget reducing mental stress."

"A DJ friend, Stevie C...showed me something that literally, in an instant, changed my view of how I DJ and perform at parties: a laptop DJ system, complete with touch screen mixer and over 5,000 professionally loaded MP3s. Now that's a *wow*." It was a DJ Power system. After getting a feel for the program's functions and features, Anthony acquired a laptop that filled his needs and he was ready to go. Or maybe not quite.

"After playing around with different options and trying to "duplicate" what I do on CD players and turntables, I was surprised that it took me more than a month to master this program. After that period, I was able to do about 90% of what I normally do using CDs and turntables." Now the DJ Power system is not only a piece of performance gear but also a sales tool. Anthony explains: "Try showing up at a client meeting (especially a corporate or Bar Mitzvah) with the songs ready to drop and drag into 'Anthony and Christin's Wedding Folder' or 'Texaco's Holiday Party Folder.'"

But AceMuzic's driving force keeps all this techno-dazzle in proper perspective: "We all know that you hire a DJ company based on their personality and experience and not the equipment they use, although that is also important. Our promise to clients is 'Great music to the dance floor, excitement for your party and fond memories for you and your guests.' The goal is to play music that moves and touches your soul." •

Editor's note: Portions of this article are drawn from the article "Digital Music...Today," which appears at the DJ web portal, DJApproved.com.

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This Spark Sets the Party in Motion

DJ Sparky B's goal is to take every crowd on a joyride down Fun Highway

Let's face it. If you're a Mobile DJ, you probably have a pretty entertaining personality. Take away all the trappings and you can still motivate people to have a good time, either with humor, dancing or other stage skills. Often, being a DJ provides an outlet for an otherwise dangerous overflow of performance energy. But what would you say if someone described your stage personality and presentation as a combination of "Carrot Top, Gallhager, The Beastie Boys, and Penn & Teller all wrapped up in a DJ show!"?

Maximum DJ overdrive

For more than a decade, Chris "Sparky B" Biller has been building a reputation as a no-holds-barred mobile entertainer, one who is willing to go to any length to pump each audience up into a frenzy. His shows feature any or all of the following: singing, rapping, comedy, a little magic, plenty of audience participation and of course, first-rate DJ skills. As for format, Sparky B says, "The crowd is different every night and I'll play whatever it takes to make them dance. Rock to rap, dance to disco, classics to country, I'll play it all."

Never one to refuse a chance to entertain, Sparky B and his company, CB Productions have performed for everything from weddings, Bar/Bat Mitzvahs and corporate events (including such clients as BP Oil, The Cleveland Indians and Much Music U.S.A.), to school dances, college functions and even concert tours. The long list of national acts and artists for which he has fired up the crowd ranges from Tone Loc to 10,000 Maniacs. (See www.sparkyb.com for the full list.) Sparky's associations with radio stations such as Cleveland's Power 108 FM and sponsorships by American DJ and Audio Technica have expanded his already wide performance horizons. The result has been many gigs beyond his primary zone of Ohio, Pennsylvania and Michigan.

Tools, toys and audience awareness

Sparky Parties, as he calls them, can come complete with sound for a thousand people or more, lots of colorful lighting, lasers, giant color video screens, and a full menu of party toys, props, and special effects. Yet, even with all these weapons in his party arsenal, Sparky B knows how to tailor his show to an occasion as formal as a wedding reception.

"We specialize in all styles," says Sparky, "from the black tie events to out of control, 'no rules' parties! You can't have one approach in this business. The market is constantly changing and people like variety!" This attitude seems to be paying off; in an area with four hour rates averaging between $400 and $1,000, CB Productions never gets less than $1,500, and averages more in the $2,500-$3,500 range.

Word-of-mouth is what helped Sparky B get started on his own in the Mobile DJ world, and it continues to be his primary mode of publicity. He does, however, make use of all the modern PR tools at his disposal, as well, including the Internet, the Yellow Pages, flyers, newspapers, radio, and walking t-shirt billboards.

Sparky B's Toolbox

First flicker of the spark

The DJ flame was kindled in a young Chris Biller at his first junior high dance: "I was watching the DJ and was infatuated by the sound and lights that he had. It wasn't a lot but in those days it didn't take a lot to impress a 14-year-old! I was really impressed with the fact that he was able to control the lights...I immediately started to try what he was doing."

"My first 'system' was hilarious! I called my best friend, Mark Murphey, and told him what I wanted to do...We would put our two stereo systems together. There were two speakers on each side, one from his stereo and one from mine. To fade from one song to another, we would simply turn one system up and the other one down! We added some Christmas lights, colored light bulbs and one Radio Shack strobe light to the mix. It seemed to work so we let the word out.

After successfully DJing a neighbor's birthday party Chris and Mark moved on to small school dances. Bit by bit they improved their equipment and presentation. "Every time I went to a larger school dance, I would check out the DJ company and try to ask as many questions as possible." Along with the school dances, they began subcontracting with another DJ company, which introduced them to the small club scene and a slightly higher level of DJ gear.

Making a name

After graduation, the team parted ways and Chris went to work for Sam Avellone of SJA & Associates (Cleveland, Ohio). "This is a DJ company that I had always looked up to. Sam had always done our larger high school dances. He always had gear that knocked me off my feet! Huge sound systems, moving lights, fog machines and video screens! Soon I was working on many of these larger shows with him, 'learning the ropes.'"
Around this time, Chris had also landed some major club gigs and was rubbing shoulders with local radio personalities. "One station that I grew particularly close to was Power 108 FM in Cleveland. One day while hanging out at the station, we were all joking about intern names for me, and 'Sparky' came across the table. The subject was eventually dropped and we all went about our business. Later on that evening, while at one of my club gigs, one of my friends from the station started on me about the intern names again. I did need a stage name like the radio personalities, so I took Sparky, added a B to the end of it (for my last name,) and it caught on like wildfire! By the end of the night everyone was calling me Sparky B!"
Given his abundant energy on stage, other radio stations also started using Sparky B for club work. He continued to build his reputation with each gig, making many music industry contacts, and adding more costumes, props and general craziness to his shows. "Though I was still Chris from SJA & Associates, my alter ego, Sparky B, was becoming more requested." At this point Sparky made the decision to go out on his own and created CB Productions. Which brings us back to where *we started this story about one wild mobile entertainer*.

On the road again

But it doesn't end there. Sparky B's 2002 touring schedule includes a very special opportunity for motivated DJs to check out this DJ All Star firsthand. DJs who go to Las Vegas for the Mobile Beat DJ Show & Conference in February 2002, will have the chance to not only experience a spectacular Sparky B performance, but also to learn some of his "tricks of the trade" at a seminar appearance. If you want to see how to take your showmanship *beyond* the next level, don't miss Sparky B at the Tropicana Hotel and The Beach! (See page 82 or go to www.mobilebeat.com/djshows.asp for show details and registration.) •

Sound: Yorkville Elite, EAW speakers; QSC amps; Ashly EQs, crossovers, comp/lims; Furman power conditioners; Denon 2100F Dual CD players; American DJ Pro-Scratch System; Technics SL-1200MK2 Turntables; Vestax PMC-06 Scratch Mixer;Panasonic DAT; Audio Technica wireless mics

Lighting: Elation Color Spot 250s and waterfall effects; American DJ Par 56 / NSI Controls; American DJ Snapshot 2 Strobes; Chauvet UV lighting; various Mobolazer lasers

Video: Da-Lite 12' screens; Delta LCD digital video projectors; Sony DVD/VHS DV cameras

Special Effects: LeLand confetti/streamer cannons; CITC blowers, snow machines and Polar Controller Low Smoke Converter; High End fog machines; LeMaitre bubble machines; Airflow "Floppy Socks"

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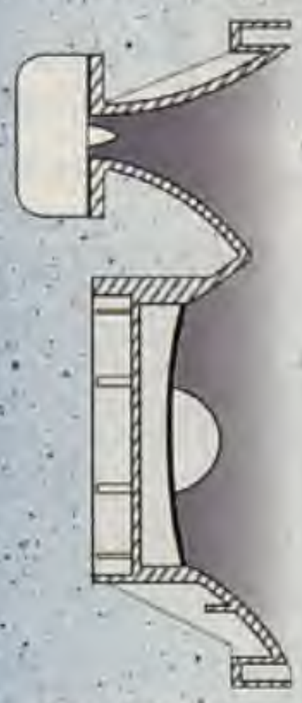

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Napster vs. RIAA: The Battle Still Wages

Under pressure, the music download newsmaker changes its tune By Henry Collins

By now, you have heard the noise about Napster and its battle with the Recording Industry Association of America (RIAA). Here's a quick review for those who have suffered temporary memory loss or have just gotten out of lockdown. Napster (www.napster.com) is the world's leading file sharing community. With Napster's free software application, users can locate and share media files from one convenient, easy-to-use interface. The problem is that those media files are generally copyrighted music selections of established recording artists. The technology that's driving this whole revolution, or insurrection, is called MP3 (MPEG Audio Layer 3).

The technology fueling the struggle

MP3 is an audio encoding and compression format that provides significant reduction in the size of digital audio files. With MP3 recording software, a typical song title takes up about 2 to 3MB of storage space—a manageable file size for downloading over the Internet. A CD audio version of the same song title would require 10 times the disk space, or about 10MB for every minute of playback time.

Hoping to cash in on the MP3 audio blitz, a number of manufacturers have rushed their product to market enabling desktop bound tech-heads to take their downloaded music with them. This has resulted in an avalanche of compact MP3 players and player/recorders. Many of these miniature digital players feature removable RAM chip technology and voice recording capability. One of the biggest advantages over portable CD players, in addition to their smaller footprint, is skip-proof playback when bounced or bumped. All this convenience does come at a price, however, as well as with a few drawbacks. MP3 players are typically priced from $200 to $300, as opposed to $39 to $59 for today's popular CD portables. MP3 audio playback is described as "near CD quality." And the only way you can purchase MP3 song titles is over the Internet. Herein lies the real struggle between Napster and the RIAA.

At Press Time:

Napster Down for the Count?

After taking a serious beating in court, the beleaguered Napster suspended its file sharing service in compliance with a court ruling filed earlier this year. With its file sharing service on hold, Napster has been cutting deals with record labels to help build music content for its new paid-subscriber service, which it hopes to launch during the first quarter of 2002. In the meantime, no final verdict has been reached on the class-action suit against Napster which is pending in the U.S. District Court in San Francisco and the U.S. Ninth Circuit Court of Appeals.

A related legal development is an antitrust investigation of the music industry's licensing practices by the Justice Department. Investigators are seeking evidence of collusion by record companies and affiliates to impede competition. Targets of this investigation include the Recording Industry Association of America (RIAA), at least two Internet companies and MusicNet, an online music distributor jointly owned by three major labels and RealNetworks Inc. This investigation could have a major impact on the music business at large. •

A perceived threat

Before the advent of MP3, the only practical way to get hold of new music was to either record it off the air (along with the DJ's front end jabber and unexpected fadeout) or pound the pavement to your nearest retail outlet and purchase a copy. This created a comfortable alliance between major labels and large distributors who supply music to these retail outlets and ensure that sufficient quantities are on hand when a new release hits the charts.

If you're on the indie tip, you have approximately zero chance of getting your music into major music store chains. Even if you have the bucks to produce enough product to drive gold record-level sales, you wouldn't have any way for a mass-market audience to get their hands on it...until now.

With Napster, anyone with a multimedia PC, a microphone, and Internet access can reach a worldwide audience of potential music buyers. No more hitting the bricks to drop off copies of your demo at small local record shops. No more paying to have CDs pressed and jacket liners printed. Today, all you have to do to market your music is upload your files in a shared directory...and download your cash.

What's the deal?

To help smooth out the wrinkle its uncontrolled downloading caused at the RIAA, Napster unveiled a business model for a new membership-based service. Income generated from subscriber revenues, estimated at $1 billion, will be used over the next five years to make payments to major labels, songwriters, and independent artists. According to this plan, $150 million a year goes to major labels and is based on file download percentages. Labels with a higher percentage of transferred files receive a higher percentage of that $150 million. Once the money is received, it is then the responsibility of the label to divvy the money up among the artists whose songs were downloaded. Another $50 million a year will go to independent artists and labels, again, divided according to files transferred.

For small independent artists and labels, the Napster deal, if it sprouts wings, would be a major victory over the record giants. It would create a level playing field for small labels to compete head to head with the big boys for consumer dollars—something they couldn't do before. For this very reason, the major labels will fight the Napster deal tooth and nail.

Danger: shifting paradigm

From my personal perspective, the Napster deal seems like a very fair proposal. More than that, it is a realistic look into the future of digital music distribution over the Internet. The RIAA's fight really isn't with Napster. It's with their inability to accept this new paradigm shift, one that will completely redefine the recording industry and their role in it. For the music-buying public, the Napster deal would be a major coup and a tremendous catalyst for creative self-expression among the more musically inclined.

Will the Napster deal fly? Most industry analysts feel it won't. On the other hand, history has given us numerous examples of individuals and companies that have swum against powerful currents to reach their goal. Only time will tell if this tireless trout will make it upstream. •

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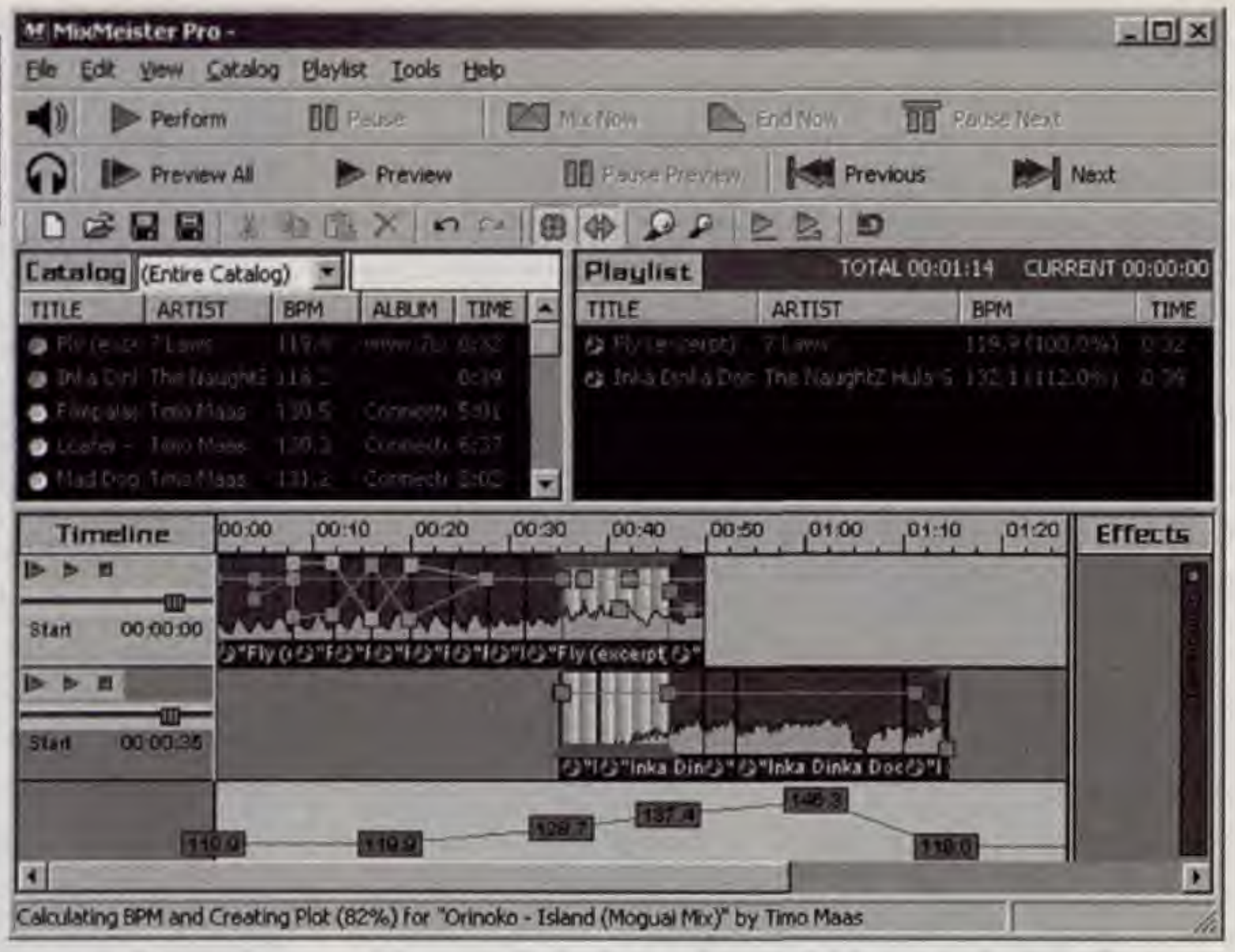

MixMeister software allows you to do just that, and then burn personalized CD-Rs for parties, or even providing music to the masses with a built-in Webcasting tool. With MixMeister 3 ($39.95), you can automatically mix, normalize, fade with various profiles and match BPMs as well as play it back you mixed tracks. After creating, you can then catalogue, organize, and search your collection. The software supports MP3, .wav, and Windows Media (export only) formats. Time stretching, non-destructive cut, copy, and paste of music files, as well as overlaying of sound effects and samples are also possible.

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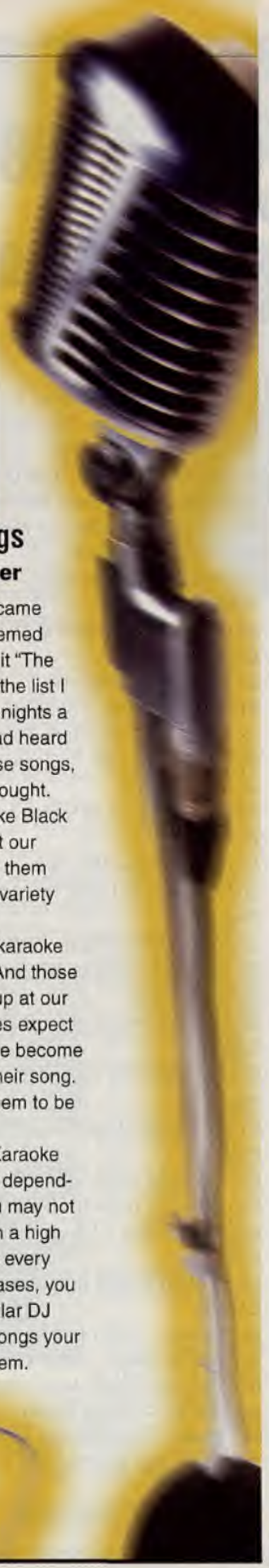
Three multi-function custom faders on board the LightCorder can be assigned to any controllable attribute to allow direct access to dimmer, color, strobe or whatever function desired. An 8MB memory card (expandable to 64MB) is included, allowing up to 3 hours of recording time. Total recording time depends on the desired refresh rate and number of DMX channels used. The LightCorder can be remote controlled via RS-232 and DMX-in. The easy user interface includes a built-in DMX viewer/tester and clear blue/white LCD display. You can even use the LightCorder as a handy and inexpensive back-up to your main lighting console. Check out www.martin.dk for further details.

your bread and butter



We love to hate 'em, but these songs keep karaoke crankin' By Greg Tutwiler

When I began research for this list, I came up with a few possible titles that seemed appropriate. I thought about calling it "The Songs You Love To Hate." When I looked over the list I cringed. Hosting a karaoke show three to four nights a week for the past ten years, I realized that I had heard an off key rendition of nearly every one of these songs, hundreds of times each. That was a chilling thought.

Another thought was to call it "The Karaoke Black List." We could all just post a copy of this list at our tables and refuse to ever allow anyone to sing them again. Maybe that way we'd get to hear some variety at our shows.

But of course, we're KJs, or DJs running karaoke shows. Either way, we're providing a service. And those singers who support our careers by showing up at our shows or booking us to perform for their parties expect us to have *their song*. A lot of these songs have become signature songs for my regulars. Each owns their song. And for the most part, the songs on this list seem to be what first-timers sing too.

So here they are: "The Most Necessary Karaoke Classics." Yes, we probably missed a few, and depending on what part of the country you live in, you may not agree with the entire list. But you can count on a high percentage of these songs being sung almost every night you host a karaoke show. And in most cases, you can offer a karaoke up-sell package on a regular DJ event with these 100 songs. Consider these songs your bread and butter. Don't leave home without them.

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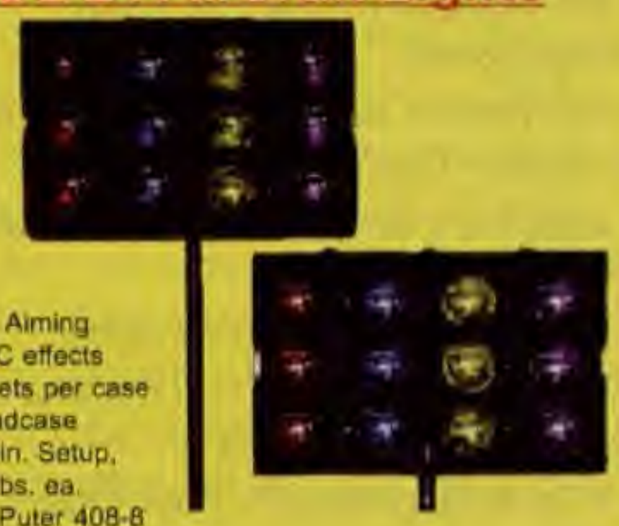

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53.Devil Went Down To Georgia – Charlie Daniels Band
54.You Shook Me All Night Long – ACDC
55.Fancy – Reba McEntire
56.Fifty Ways To Leave Your Lover – Paul Simon
57.Folsom Prison Blues – Johnny Cash
58.Get Down Tonight – KC And The Sunshine Band
59.Girls Just Wanna Have Fun – Cyndi Lauper
60.God Bless The USA – Lee Greenwood
61.I Will Always Love You – Whitney Houston
62.God Bless Texas – Little Texas
63.Hard Luck Woman – KISS
64.Harper Valley P.T.A. – Jeannie C. Riley
65.Hit Me With Your Best Shot – Pat Benatar
66.Imagine – John Lennon
67.I Fall To Pieces – Patsy Cline
68.I Can See Clearly Now – Jimmy Cliff
69.I Got You – James Brown
70.I Swear – John Michael Montgomery
71.If You're Not In It For Love – Shania Twain
72.Sin Wagon – Dixie Chicks
73.It's Only Make Believe – Conway Twitty
74.Jack And Diane – John Cougar
75.Lady – Kenny Rogers
76.Mama Don't Let Your Babies ... - Nelson/Jennings
77.Me And Bobbie McGee – Janis Joplin
78.My Heart Will Go On – Celine Dion
79.Goodbye Earl – Dixie Chicks
80.She's In Love With The Boy – Trisha Yearwood
81.Sold – John Michael Montgomery
82.Strawberry Wine – Deanna Carter
83.The Keeper Of The Stars – Tracy Byrd
84.The Rose – Bette Midler
85.These Boots Are Made For Walkin' – Nancy Sinatra
86.Turn The Page – Bob Seger
87.Under The Boardwalk – Drifters
88.Walkin' After Midnight – Patsy Cline
89.Don't Close Your Eyes – Keith Whitley
90.Why Don't We Get Drunk – Jimmy Buffet
91.White Rabbit – Jefferson Airplane
92.If Tomorrow Never Comes – Garth Brooks
93.Margaritaville – Jimmy Buffet
94.Suspicious Minds – Elvis
95.Brick House – Commodores
96.Can't Help Fallin' In Love With You – Elvis
97.I Feel Lucky – Mary Chapin Carpenter
98.All My Ex's Live In Texas – George Strait
99.Hello Darlin' - Conway Twitty
100. Sweet Child Of Mine – Guns And Roses

So, what did we miss? Send me your favorites and we'll include them in the mix. If we get enough different ideas, we'll run an updated version in a future issue. E-mail your list to Greg Tutwiler at SingerMagazine@aol.com.

Dance to the Music

By David Kreiner

Dancing to remixes is a sure way to burn away those long cold winter night blues. This time around we look at a great group of remixes that will keep the dance floor fires blazing. Hip hop is still on a huge upswing on radio and on the dance floor. However, high-BPM club songs and a few classic dance remixes are bringing some new flavor to an over-programmed urban format.

Getting it started with lots of heat (most of the songs are 128-plus beats-per-minute) is Ultimix 86. "I'm a Slave 4 U, Part 1" by Britney Spears leads it off, with the radio version at 110 BPM and "Part 2" at a housed-up 128 BPM. The latter utilizes the Thunderpuss club mix. "Part 1" starts off with a Vanity 6 "Nasty Girl" vibe that is very slinky. "Part 2" is more trancey and pumped up for late night sets. Pop dudes Lyte Funky Ones (LFO) turn out a slightly older-sounding pop gem with "Every Other Time," at 104 BPM. This one has a Sugar Ray feel; very sugary. Scratch elements and a heavier beat help pump up an otherwise wimpy song. "You Rock My World, Part 1" by Michael Jackson (100 BPM) is a somewhat welcome comeback for the King of Pop. It's very basic and has clean production. "Part 2" cranks at 130 BPM and is a very usable late night mix with sparse vocals.

Next up is "Yes" from dance diva Amber, at a pumped-up 130 BPM. It has a very slick electro intro with strong beats and percussion. Muted vocals make this a very sensual version. "Impressive Instant" is the fourth single from Madonna's latest album, at 130 BPM. Using the Peter Rauhofer Universal club mix and dub, remixer Mark Roberts cut out the fluff and pumped up the club beats. This is a killer version of a non-radio club hit. "Psychedelic Soul" by Soul Hooligan, at a blazing 138 BPM, is riding the wave of alternative/breakbeat club songs. It works well with Wiseguys or Gorillaz. The Freestylers remix is a clean take on this club thumper. This is my favorite cut on the set.

The song that made Dream Girl Jennifer Holiday a star is a reworking of "And I'm Telling You" by Rosabel. It features Holiday's vocals at a crisp 130 BPM. Heavy bass and techno keyboards push the mix all the way. Previously featured in the film Swordfish, a 132-BPM version of the classic dance hit "Planet Rock Remix" from Afrika Bambaataa is included. Remixer Stacy Mier took the Paul Oakenfield mix and used elements from the original and various remixes that have been done over the years. This breakbeat, filtered version is another welcome version of a song that refuses to die.

The latest Hip Hop Spur series from Ultimix is Funkymix 55. It gets right into it with "Caramel," by City High, featuring Eve, at a funky fresh 93 BPM. The Trackmasters' remix is used. This is a big R&B radio hit already, and this remix pushes it over the edge. Up next is "Fatty Girl" by Ludacris, LL Cool J, and Keith Murray (103 BPM). DJ 2nd Nature does a great job keeping the original elements intact but pushes the mix hard. "Who We Be" by DMX (90 BPM) pushes the envelope with this thought-provoking rap. A capella elements from other DMX projects are used tastefully throughout the mix. "Young'n (Holla Back)" by Fabolous is here, at a pumped-up 109 BPM. Fabolous is everywhere lately and is laying it down with this party anthem. Next up is "We Thuggin" from Fat Joe, featuring R Kelly, at 99 BPM. Fat Joe jumps on the "Thug" bandwagon by giving us a party jam that is very easy to program for the party people. R Kelly's vocals really put this song over the edge.

Nate Dogg's "I Got Love" (90 BPM) is a strong R&B jam with clean vocals and great production from 2nd Nature. A track that everyone is looking for but no one knows by name is "Lights, Camera, Action" by Mr Cheeks (106 BPM). Retro disco string samples are thrown in for fun. "Bad Intentions" by Dr Dre, features Knoc -Turn 'al and clocks in at 93 BPM. A strong west coast vibe and Parliament-style vocals make this a fun joint to program. Closing out the set is "Lovin' Me," from Tigah, featuring J.E. (99 BPM). A dancehall/island vibe and tight production push the mix.

Hot Classics #13 is the long-awaited retro set from Hot Tracks. Getting it started is Robert Farrell's "Oaklawn Records Medley," ranging from 120 to 125 BPM and 11:46 minutes long. It features all the hits from the famous Texas boutique record label that had the industrial dance vibe down. Songs from CCCP, the Uptown Girls and all your other favorites are here in a non-stop megamix. Another megamix to be heard here isDJ Kid Keoni's "3 Decades of Michael Jackson" (106-138 BPM, 16:40 minutes). With all of Mikey's hits intact, you can put this one on and hang with your friends in the parking lot while the dance floor goes off the hook!

What would a classic remix set be without a K.C. & The Sunshine Band's "Get Down Tonight" (112.4 BPM). It

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starts off with some vocal samples from Kool and the Gang's "Get Down On It." A good long version for trash disco sets. From Pasadena comes Patrice Rushen with "Forget Me Nots" at 113.1 BPM. This tasty production of a sexy classic sticks close to the original. Perfect for the over-40 crowd is Billy Ocean's "Caribbean Queen" at 113.4 BPM. This is taken from the original 12" version. Stephanie Mills' "Pilot Error" (120.1 BPM) was not a big radio hit, but did well on the club circuit.

One of my favorite Earth Wind & Fire hits, "September," is remixed here at
124.7 BPM. A clean 32-beat intro is much easier to mix than the radio version. Hearing this song makes me really miss Maurice White! This is the best remix on the set. Dolly Parton's "Baby I'm Burnin'"is given a fun 133.4-BPM reworking here and will be a big hit with the women in the audience. Barbra Streisand's "The Main Event," however, at is one I could live without. The music is kicking (136.8 BPM), and the string lines are classic, but her voice makes me wanna spew! Otherwise, this collection is a strong addition to the remixed classic dance genre.

Another welcome retro set is **X-Mix Club Classics #9**. Can you say filtered disco? This set has it all. Starting off with a trancy sound is the Bee Gee's "You Should Be Dancing" at 126 BPM. Lots of filtering and stuttered effects push this classic to the ceiling! Starting with a repetitive vocal and drum beat, the next track is Barry White's "You're the First, the Last, My Everything" (128 BPM). A very usable remix that will work with anything that is out right now. Pumped-up beats (125 BPM) push a mix of Michael Jackson's "Billy Jean." This tempo sounds a little nervous, but calms down when the filtering comes in. It stays close to the original 12" version, with some studio effects thrown in for fun.

No retro set would be complete without Donna Summer. She is represented here by "Heaven Knows" at 131 BPM. Strong drum and bass push this late night song over the edge. All the original horn lines and string lines are intact, with heavy filtering on the first break. Cheryl Lynn is up next with a very pumped-up "Star Love" at 137 BPM. This clean remix features boosted bass in the mix on the verses. Heatwave's "Grooveline" gets the royal treatment at 129 BPM. A clean intro and mix make this one worth playing all over again. Can you say "Ouuua, Ouuaa!"? A nice long intro and vocal reworking gets the Mary Jane Girls' "In My House" hot out of the gate at 124 BPM. Stuttered beats and vocals are fun and usable.

Next up are The Brothers Johnson with their huge hit, "Stomp" (127BPM). It's a decent remix, but the large 4x4 bass drum beat is too far up in the mix. Otherwise, a very usable classic remix. Staying very close to the original intro is Boz Scaggs' "Lowdown," at 117 BPM. This one is almost the same as the original with a slightly more modern remix. Closing out the set is Tavares with "Heaven Must Be Missing An Angel" (130BPM). I couldn't take this song when it was out and still can't take it now! The 40-something women in the room will love it, while the guys in the audience will certainly head for the bar. •

ULTIMIX 86

I'm a Slave 4 U, Pt. 1	BRITNEY SPEARS	110
I'm a Slave 4 U, Pt. 2	BRITNEY SPEARS	128
Every Other Time	LFO	104
You Rock My World, Pt. 1	MICHAEL JACKSON	100
You Rock My World Pt 2	MICHAEL JACKSON	130
Yes	AMBER	130
Impressive Instant	MADONNA	130
Psychedelic Soul	SOUL HOOLIGAN	138
And I'm Telling You	ROSABEL ft. JENNIFER HOLIDAY	130
Planet Rock Remix	AFRIKA BAMBAATAA	132

FUNKYMIX 55

Caramel	CITY HIGH ft. EVE	93
Fatty Girl	LUDACRIS, LL COOL J, KEITH MURRAY	103
Who We Be	DMX	90
Young'n (Holla Back)	FABOLOUS	109
We Thuggin'	FAT JOE ft. R KELLY	99
I Got Love	NATE DOGG	90
Lights, Camera, Action	MR CHEEKS	106
Bad Intentions	DR DRE ft. KNOCTURNAL	93
Lovin' Me (CD Bonus)	TIGAH ft. J.E.	99

HOT CLASSICS #13

Get Down Tonight	K.C. & THE SUNSHINE BAND	112.4
Forget Me Nots	PATRICE RUSHEN	113.1
Caribbean Queen	BILLY OCEAN	113.4
Pilot Error	STEPHANIE MILLS	120.1
September	EARTH WIND & FIRE	124.7
Baby I'm Burnin'	DOLLY PARTON	133.4
The Main Event	BARBARA STREISAND	136.8
Oaklawn Records Medley (11:46)	ROBERT FARRELL	
3 Decades Of Michael Jackson Megamix (16:40)	DJ KID KEONI	

X-MIX CLUB CLASSICS #9

You Should Be Dancing	BEE GEES	126
You'r the First...	BARRY WHITE	128
Billy Jean	MICHAEL JACKSON	125
Heaven Knows	DONNA SUMMER	131
Star Love	CHERYL LYNN	137
Grooveline	HEATWAVE	129
Girls In My House	MARY JANE	124
Stomp	THE BROTHERS JOHNSON	127
Lowdown	BOZ SCAGGS	117
Heaven Must Be Missing An Angel	TAVARES	130

All the CDs reviewed above are available at The Source DJ Music Supply. Call 800-775-3472 to order or to receive a free catalog. Surf to www.thesourceformusic.com or email: thesourcedj@earthlink.net.

Expert Heckler OR Helping Hand?

How do you handle being the guest instead of the entertainer? By Mark Johnson

It is inevitable that at some point during your career as a Mobile DJ, you will be a guest at an affair instead of being the DJ for that affair. The person planning the party may or may not know that you are a DJ. In any case, how should you behave during the party? Of course, you could find every minor flaw with the DJ. That would be the low road. Taking the high road would involve sitting back and enjoying someone else's performance.

It would be easy to pick on every missed segue, to complain about the sound system or about the choice of music. It would be like shooting fish in a barrel to continuously remind the other guests at your table that he is a minor league DJ and that you could be doing a better job. You could be a back seat driver and sit there anticipating the DJ's every move, impatiently waiting for the opportunity to criticize. You could even approach that DJ with the subconscious intent to trip him up with an obscure request, complaint or other unnecessary comment just to throw a curve. If the DJ's equipment causes problems you could sit back and watch your fellow entertainer suffer.

Shoe on the other foot

On the other hand, we all have been the DJ at an event where one of the guests was also a DJ. How would we handle this person if he came up and started bothering us? Obviously that person would announce that he was a DJ too. Does that set the stage for a confrontational conversation or simply allow two DJs to possibly share information without stepping on each other's egos?

I was a guest at a rather informal, outdoor gathering and I noticed that the facility had booked a Mobile DJ for our entertainment. There were around 100 or so people in attendance, mostly teenagers and their parents. The DJ's system looked rather good with a lighting truss, speaker stands and a sufficient collection of music. He was playing age-appropriate songs and everything was going fine.

A little while later I noticed that the left speaker had stopped. As I sat there, I could see that losing half of the sound not only looked bad for the DJ, but it drastically reduced the sonic presence for the party. One speaker was not handling the outside area as well as two.

I could have done nothing and internally made fun of that DJ's predicament. But my minor glee would be offset by the other 99 people having less of a party than they expected. So I approached the DJ and his assistant and saw that they couldn't figure out how to get the left speaker going. I found out that they were using an 800-watt amp, and I knew that they could run the remainder of the show in mono. I helped them jumper the left speaker into the right amp output. Voila: resumed "stereo" (as far as the guests were concerned).

Everything that can go wrong...

The DJ was rather appreciative of my helping hand. I told him that I too was a DJ and "the show must go on." My deci-

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sion to help instead of hinder allowed the DJ to save face and the guests to have a good party. But the night wasn't over yet.

About 45 minutes later, the sound and lights suddenly stopped. Turns out that the 800-watt amp and 5-6 lighting fixtures were running off of one 15-amp power strip. In their panic, the DJ and his partner had forgotten that most power strips have a circuit breaker button and that pressing it would restore power. Being outside, they didn't have the luxury of pulling power from separate breakers so they couldn't separate the amp from the lighting system. A simple press of the reset button and they were back in business. I advised them not to have all the lighting fixtures on at the same time.

That problem solved, I remained to chat with the DJ. The music was good and he did have a good system—it just happened to be plagued with a few minor problems during the show. Yet, as I stood there I saw a third panic unfold in front of me.

The facility's director wanted to have a few announcements made and the DJ also promised to make some birthday dedications. The DJ was frantically looking for his microphone when his assistant told him that they'd forgotten it. Once again, I could have watched these two guys fight over whose fault it was for the missing mic, but I chose to offer another solution.

DJ ingenuity

A little known secret is that most headphones can double as microphones. You don't have the greatest fidelity but electrically, a microphone and headphone are pretty much the same; only their intended purposes are opposite. Both have a plug and a voice coil membrane. First, lower the slider for the microphone to zero. Plug the headphone plug into the microphone jack and slowly raise the slider while testing the output. Even if it's a high impedance microphone input and a low impedance headphone, these two potentially mismatched items may be able to find a happy medium. You may look funny making your announcements into a headphone but not as silly as shouting with no microphone.

So the announcements were announced, the dedications were dedicated and none of the other guests knew the difference. The show must go on. And I must admit, I felt pretty good about helping these DJs in their hour of need. I could have done nothing, but that's not my nature. If I felt that I was the superior DJ and let this guy fail, then the party would have failed and all the guests would have walked away with a lower opinion of DJs in general. They may not have recalled that DJ's name specifically but they would be more prone to think of all DJs as being undependable. That's not good for anyone.

Take a step back

Next time you attend a DJ party as a guest, take a moment to consider the big picture. If you don't like being attacked by other DJs when *you're* up there, then be the nicer DJ and leave that DJ alone. Help out if the situation arises. Constructively offer suggestions without coming across like God's gift to the DJ business. If you feel cheated because this isn't your paid gig, that's too bad. You can't have every booking in your geographic area.

Unless he's playing speed metal at a christening party, don't offer any musical suggestions. While all Mobile DJs seem to have the same 5,000-song musical library, what sets each one apart are the 60 songs from that library that each one deems appropriate for the occasion. This becomes extremely subjective and offers the most opportunity to be criticized. If you think that "The Electric Slide" should come *before* "Macarena" and not *after*, that's your personal opinion and doesn't break any unwritten rules. Music is a very sensitive area; unless there's a smoking gun, leave it alone.

While the Mobile DJ marketplace is pretty competitive, there is enough business to go around. Take the opportunity to be a simple guest and open up your eyes and ears and maybe you'll learn a new music set, funny introduction, crowd reaction or other positive element. You can't be the most perfect DJ with nothing left to learn. As Martin Luther King once said, "The more you learn, the more you earn." Sounds like a plan.•

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Alternate Dance Songs:

50s and 60s Goldmine

When they say, "Let's twist again," can you make them "twist like we did last summer?"

By Mike Ficher

Every disc jockey, like a quarterback at crunch time, has go-to plays for specific requests. With the fabulous fad dances of the 50s and 60s in particular, the shortest route to success is the song with the name of the dance incorporated in the title.

"The Twist" and "The Pony" by Chubby Checker, "The Stroll" by the Diamonds, "Mashed Potato Time" by Dee Dee Sharp and "Willie and the Hand Jive" by the Johnny Otis Show offer fashionable examples of songs that typically satisfy requests for those popular 50's/60's dances. Dozens of other "one-week wonder" fad dances and their supporting songs from that era fall into the same category.

But a gold mine of additional tunes, popular and perhaps not previously considered for the fad dance role, can energize an audience and offer a creative alternative to the typical go-to fad dance songs.

Chicken or egg?

While I was performing with a group of dancers during a commercial break on a local television program, our lead, Dick Vivian, asked guest Dick Clark the veritable chicken-and-egg question: "Which came first—the song or the dance?"

Clark, who hosted *American Bandstand* for 30+ years and presided over its heyday as the TV arbiter of popular dance during the late 50s and early 60s, noted that the dances were typically created by the kids to correspond to current tunes. Producers quickly responded with a song, with the appropriate beat, often incorporating the dance's name in the title.

Thus, the songs that inspired or initially supported a popular fad dance can offer a vein of alternative tunes. For example, the Stroll was originally performed to rhythm and blues songs

such as Chuck Willis' "C.C. Rider" and "Betty and Dupree" before the Diamonds recorded "The Stroll" in late 1957. Similarly, potatoes were mashed to the distinctive beat of the Marvelettes "Please Mr. Postman" before Sharp's tune entered the fad dance jungle. And, the Hand Jive was supported by Bo Diddley's singular Caribbean interpretation on "Bo Diddley" before "Willie and Millie got married last fall."

Follow that beat!

Songs that attempted to leverage the success of the fad dance, its songs or the distinctive beat, offer a second lode of alternative tunes. For example, literally dozens of Twist tunes (Chubby Checker alone charted *six* different tunes on *Billboard's* Hot 100 with the word "twist" in the title) attempted to capitalize on the success of "The Twist" and "Let's Twist Again."

Some were carried along in the popular tailwind, while most were quickly dismissed or endured a short shelf life. Nevertheless, many present excellent fad dance alternatives.

Can you do that?

Finally, songs not intended for specific fad dance support, but possessing the appropriate beat present a third deposit of tunes. For example, Dion's "Runaround Sue" is wonderful for the Pony while countless Neil Sedaka, Four Seasons and Motown tunes support the Chalypso, the popular *Bandstand* hybrid of the Cha Cha and Calypso.

The accompanying list offers suggestions for alternative fad dance tunes for many popular 50's and 60's dances. (A more extensive schedule is available at the Dance Express Web site at www.danceexpress.com under "Dance Songs" in the DJ Resources section.) While twisting like we did last summer provides the expressway to likely success for a fad dance request, numerous satisfying alternative paths exist to energize your crowd and display a more creative programming side. ●

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Movin' MUSIC

Now we're really getting somewhere with these song selections

By Jay Maxwell

On your mark, get set, GO! The race was on. First the runners kicked up the dust. Then the pack of walkers was close behind strutting their stuff. This year however, the athletes (I use that word loosely) at my school's annual Fun Run and Walk appeared to be more excited than ever. Perhaps the extra pep this year was due to something new in the air—music.

I became a radio DJ in 1976 while still in high school. While I returned to radio for three years in the mid 1980s and did a five-year stint as a club spinner, my true love for the past 20 years has been Mobile DJing. It remains my primary interest because the variety of events seems endless. Even though a mobile's mainstays are weddings, school parties, and corporate events, the possibilities for mobile jocks continue to amaze me. Just when you think you have done every possible event (and written every possible P.S.W.C.D.T.! article), a new opportunity presents itself.

Recently, at Charleston Southern University, where I am an Assistant Professor of Mathematics, the Dean of the School of Business and Economics, Dr. Arnold Hite, asked to join me for lunch. Arnold was my first boss ten years ago, when I began teaching at CSU in the Business Department. The next year I transferred over to the Mathematics Department. While he was no longer my boss, he has remained one of my most trusted mentors, always willing to offer advice whenever needed.

At a small university, professors often wear many hats (I wear a size 7).

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Top 25 Running and Walking Songs

Song Title	*Artist*	*Year*
Born to Run	BRUCE SPRINGSTEEN	1975
Walk This Way	AEROSMITH	1976
	w/ RUN-DMC	1986
Walk of Life	DIRE STRAITS	1985
Run Through the Jungle	CCR	1970
It Keeps You Running	DOOBIE BROTHERS	1976
The Long Run	EAGLES	1979
Footloose	KENNY LOGGINS	1984
Running On Empty	JACKSON BROWN	1978
Running Down a Dream	TOM PETTY	1989
Running With the Night	LIONEL RICHIE	1983
Keep On Truckin'	EDDIE KENDRICKS	1973
Break My Stride	MATTHEW WILDER	1983
Walking On Sunshine	KATRINA & THE WAVES	1985
Running With the Pack	BAD COMPANY	1976
Walk Like a Man	FOUR SEASONS	1963
Walk Like an Egyptian	BANGLES	1986
Walk Don't Run	VENTURES	1960
I'm Walkin'	FATS DOMINO	1957
These Boots Are Made for Walking	NANCY SINATRA	1966
Walk Like A Man	GRAND FUNK	1974
Walk Right In	ROOFTOP SINGERS	1963
I'm Gonna Be (500 Miles)	PROCLAIMERS	1993
Walk a Mile in My Shoes	JOE SOUTH	1970
Nowhere to Run	MARTHA & THE VANDELLAS	1965
Walking Down Your Street	BANGLES	1987

Besides being dean, Arnold is also in charge of the annual Fun Run and Walk during the college's Homecoming Weekend. During lunch he asked me for a small favor. After all he had done for me during the years, I was anxious to extend a helping hand in any way possible. He asked me how much I would charge to play music before and during the upcoming walk and run. I surprised myself when I replied with a four-letter-word that I rarely utter: "Free!" Here was a new opportunity for me as a Mobile DJ.

Prior to the event, I spent several hours compiling a list of songs appropriate for the night. The theme was simple enough—the songs had to be about running or walking. Also, they needed to be peppy.

While the run and walk was scheduled to begin promptly at eight o'clock, I knew that people would begin gathering at the reflection pond where the race would start and end at least a half hour before race time. So, I set up and was ready to play about 45 minutes prior to start time. I played songs from this issue's list, and I also mixed in songs like "The Original Theme From Rocky," "Eye Of The Tiger," "2001 Space Odyssey," and "The Olympic Fanfare." Just for a laugh I played "Disco Duck" for the ducks swimming in the pond wondering about the people invading their space after dark. You always want to keep the neighbors (even those wearing feathers) happy at any function. To add a nice touch of patriotism, I also played "Born in the U.S.A." (Bruce Springsteen) and "God Bless The U.S.A." (Lee Greenwood). Shortly before race time, Dr. Hite explained the layout of the race and how many times around campus runners and walkers had to go to complete the event. The President of the College spoke, a prayer was offered, and then I played "The Star Spangled Banner" while all those present stood proudly facing the American flag with their hands over their hearts.

At 8:00 a.m., with all runners and walkers poised to begin, I played the opening of "Let's Get Ready to Rumble" and said, "Let the race begin!" The runners sprinted off around the reflection pond and quickly disappeared around the campus, which was lit with luminaries and street lamps. Walkers left immediately afterwards with only half the distance that the runners had to complete. Of course the music could not be heard during the entire run due to the size of the campus, but it certainly kept the mood festive and in step with the event for all those cheering and waiting for the athletes to finish the race.

When the race was over and all the prizes and trophies were handed out, something completely unexpected happened—an unscheduled party started. Per a request, I played the "Electric Slide" for a small group of students. The small group turned into a large group of over a hundred doing the Slide after one minute into the song. I followed it with a couple of other line dance songs and they danced for about thirty minutes until we decided to call it a night.

It's been nearly two months since that event, and the school is still talking about the Fun Run and Walk having that something extra this year—music. The best part is that I'm already booked to do the music at next year's run with a scheduled street dance afterwards. The Dean has even insisted that I charge him for the next one. I'm tempted to reply to him using another four-letter-word: "Sure!"●

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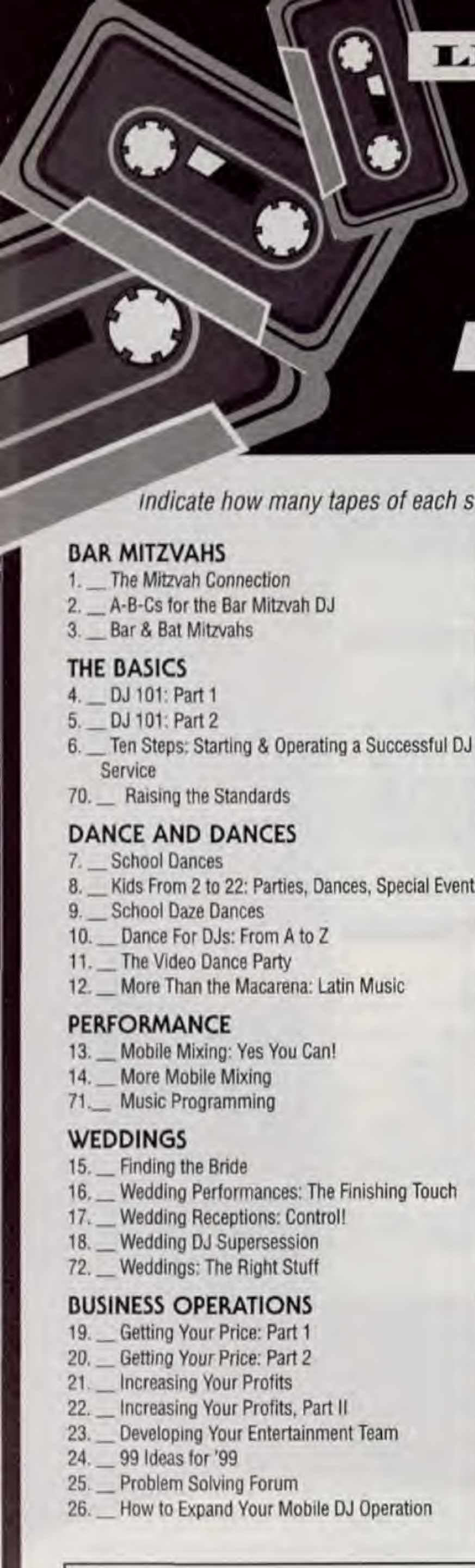

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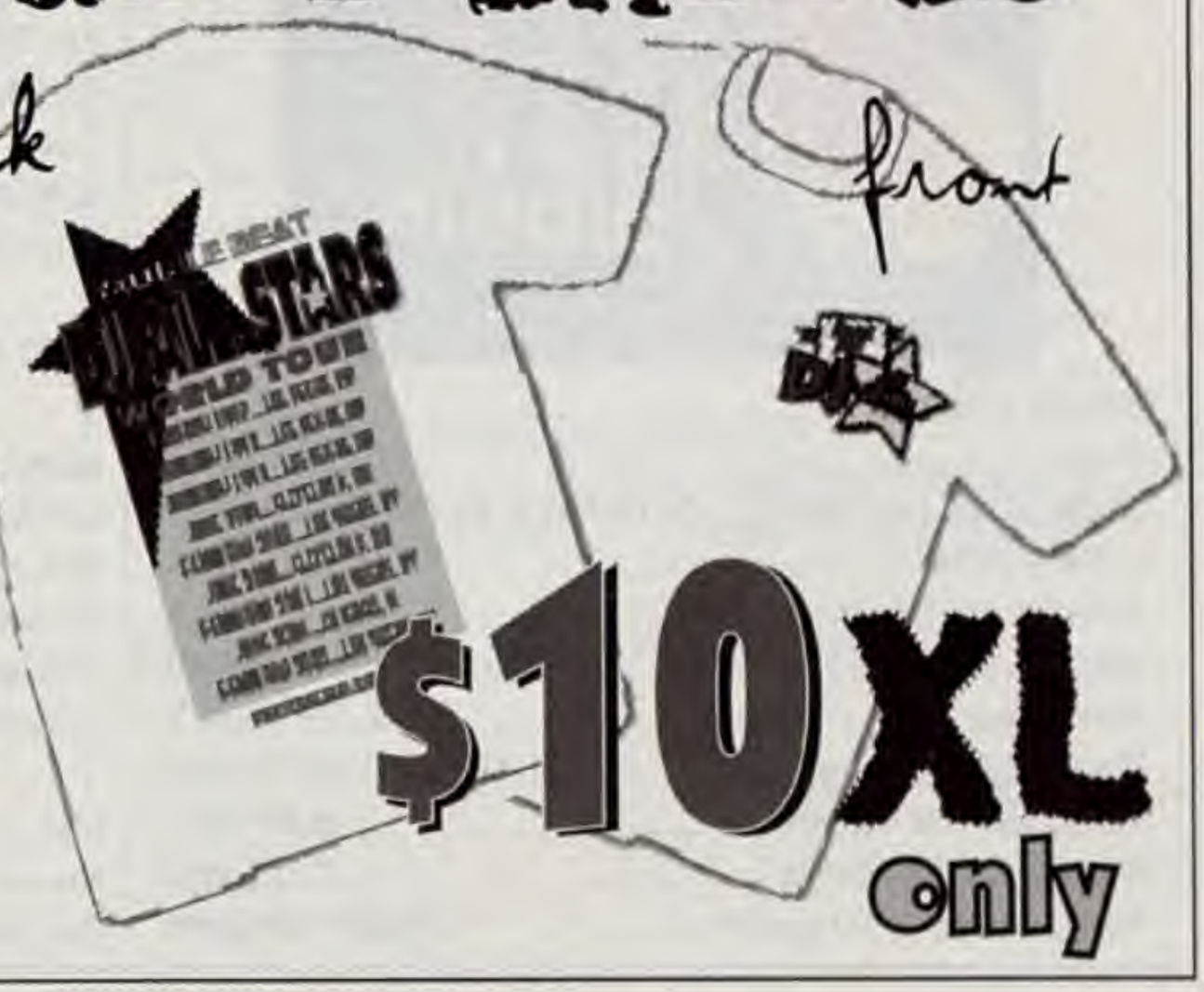

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Part I

Simply the Best

By Fred Sebastian

The following outstanding releases, like most of those I tell you about in this column contain (with rare exceptions) all original artist recordings and clean versions, and are not mixed CDs. Because most stores have limited selections of compilation CDs, many of the titles you'll read about here may not be widely circulated. Use the contact info on this page for more information or to purchase CDs seen here in "Music News." These compilations have proven their timeless appeal. Some remain top sellers after several years and all show little sign of being retired. Enjoy!

Treasured are the CDs in every DJ's collection that contain all usable tracks. So much so, that buying a backup is not unheard of. A good candidate for such treatment is the double-CD set, ***THE NO.1 DANCE PARTY ALBUM***. Loaded with 43 dance favorites, this is a compilation that has tracks you'll play at almost every gig or party.

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PARTY
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Encore Une Fois.....SASH!
Free.....ULTRA NATE
Do Ya Think I'm Sexy? .....N-TRANCE w/ ROD STEWART
U Sexy Thing.....CLOCK
Freed From Desire.....GALA
Best Love.....THE COURSE
Don't Give Me Your Life.....ALEX PARTY
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Tiger Feet.....MUD
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I'm Too Sexy.....RIGHT SAID FRED
La Bamba.....LOS LOBOS
Don't Leave Me This Way.....COMMUNARDS
GREASE MEGAMIX: You're The One That I Want/Greased Lightning/Summer Nights
.....JOHN TRAVOLTA & OLIVIA NEWTON JOHN
I Will Survive.....GLORIA GAYNOR

Many rock collections do a great job with 60s and 70s hits but ***ALL TIME GREATEST ROCK #2*** brings rock up to date with huge hits from the classic rock of the 60s through the top rockers of the 90s. From the Doors to Green Day and tons in between, this double-CD set ranks high among all-time great compilations.

Man On The Moon.....R.E.M.
Sweet Child O' Mine.....GUNS 'N' ROSES
Bat Out Of Hell.....MEAT LOAF

Beds Are Burning.....MIDNIGHT OIL
Wonderwall.....OASIS
Need You Tonight ..... INXS
Gimme All Your Lovin' ..... ZZ TOP
Jump .....VAN HALEN
Walk This Way..... AEROSMITH
Going Underground..... THE JAM
All Day And All Of The Night.....THE KINKS
Eight Miles High..... THE BYRDS
All The Young Dudes..... MOTT THE HOOPLE
It's Still Rock & Roll To Me ..... BILLY JOEL
Don't Stop .....FLEETWOOD MAC
Don't Get Me Wrong..... PRETENDERS
Karma Police .....RADIOHEAD
Rocks ..... PRIMAL SCREAM
Like A Rolling Stone .....BOB DYLAN
Break On Through..... THE DOORS
Piece Of My Heart .....
.....BIG BROTHER & THE HOLDING COMPANY
A Change Would Do You Good .....SHERYL CROW
Purple Rain..... PRINCE
Heart Of Gold ..... NEIL YOUNG
She's Not There ..... SANTANA
Africa .....TOTO
Sweet Home Alabama.....LYNYRD SKYNYRD
Two Princes..... SPIN DOCTORS
Basket Case ..... GREEN DAY
Under The Bridge ..... RED HOT CHILLI PEPPERS
Baby Jane..... ROD STEWART
Road To Hell (Part 2).....CHRIS REA
Always The Sun.....THE STRANGLERS
London Calling..... THE CLASH
God Save The Queen..... SEX PISTOLS
Paranoid ..... BLACK SABBATH
(Don't Fear) The Reaper ..... BLUE OYSTER CULT
Layla (Unplugged) .....ERIC CLAPTON

When choosing between old school, rap, hip-hop, and funky house, there's no shortage of outstanding flavas to fill the house with. ***HIP HOUSE*** is a two-CD compilation that's "all that" and more. Packed with monster hits and everything you want for a slammin' house party, classics and in-demand favorites fill out this collection and make it a true crowd pleaser.

40 FUNKY HOUSE & RAP TRACKS
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JUNGLE BROTHERS • LL COOL J • WILDCHILD • TODD TERRY
DANCE DEPT

Fight For Your Right (To Party) ..... NYCC
It's Like That..... RUN DMC VS JASON NEVINS
Mama Said Knock You Out..... LL COOL J
Jungle Brother (Urban Mix) .....
..... JUNGLE BROTHERS
Sounds Of Wickedness (Radio Mix)..... TZANT
Deeper Love..... RUFF DRIVERZ
Jumpin' (Rhythm Mix)..... TODD TERRY
Renegade Master (Original Mix).....WILDCHILD
Who's In The House .....BEATMASTER
B-Boy Stance..... FREESTYLERS w/ TENOR FLY
Hear The Drummer Get Wicked ..... CHAD JACKSON
I Know You Got Soul (Double Trouble Mix) .....
..... ERIK B & RAKIM
Jump Around .....HOUSE OF PAIN
Sound Of Da Police..... KRS-ONE
Know How .....YOUNG MC
Talkin All That Jazz.....STRETSASONIC
Can I Kick It? .....A TRIBE CALLED QUEST
Say No Go.....DE LA SOUL
The Power .....SNAP
I'm Alive .....STRETCH 'N' VERN
It's Tricky.....RUN DMC
It Takes Two..... ROB BASE & DJ EZ ROCK
Bring The Noise..... PUBLIC ENEMY
Flylife .....BASEMENT JAXX
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Turn Up The Base ..... TYREE
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DJ Shopper

continued from page 26

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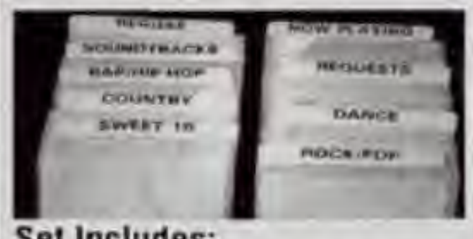

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10	CHER	The Music's No Good Without You	Warner Bros./Import
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Making Connections: Sound System Readiness and Cable Considerations

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Done Somebody Wrong Song

I got into DJing when I was a freshman in college. A friend of mine who was a DJ asked me to help him out one time and that was all it took. I was hooked. We became partners, and during the rest of my four years in school, DJ gigs helped take care of a lot of expenses. (You know—books, beer, etc.) It sure beat working for the campus food service!

It wasn't until my senior year that I started doing events other than the typical fraternity and local high school parties that had been my bread and butter. On one occasion, I got a call to do an unusual event: a divorce party. I was open to just about anything, so I said yes. It would just be an excuse for a bunch of thirty- and forty-somethings to get together and help a friend celebrate his newfound freedom.

The party was scheduled for a date just before my fall semester wrapped up and the welcome Christmas break arrived. That meant it would be during the week of final exams and paper due dates. I was undaunted. With a coffee I.V. and Questia.com book marked on my laptop, I had things well in hand.

So, when the Thursday evening of the divorce party came around, I was in the thick of academic pursuits but still pretty coherent, except for some occasional split-second, unscheduled naps. Soldiering on, I got myself spiffed up, loaded my gear and off I went.

The party got started and all was going well. The guests and the host were having a good time—almost too good of a time, it seemed to me, but whatever floats your boat, I guess. Apparently, the guy had gone through this a few times before; he had just exited marriage number 3. Ms. Number 4 was living it up at the party, too. So it turned out to be an engagement party as well. Wow.

Which brings me to my big blunder. The all-nighter I had pulled the night before was catching up with me and the coffee had lost its effect. I started losing track of little things I was doing, and my eyes kept sliding shut, even though the music was up pretty loud. But all I had to do was make it through another hour or so and I could hit the sack...hard.

The time came for the newly single man and his intended next wife to have a little dance by themselves, a kind of foretaste of the future wedding reception, I guess. The song they had requested was "Can't Fight This Feeling" by REO Speedwagon, which was incidentally, track number 8 on my *Sounds of the Eighties - The Rockin' Eighties* compilation CD. I guess they were flashing back to *their* college days.

Unfortunately, after carefully cueing up the track, I must have had one of those mini-blackouts due to my sleep-deprived state. Without realizing it, I had re-cued the disc back to track number one. The song was Queen's classic hit, "Another One Bites the Dust."

Every eye in the room glared at me like some kind of nightmarish light show. To make matters worse, it didn't register at first that I had done anything out of the ordinary. The song kept chugging along and I struggled to understand what was going on. Then the chorus came through loud and clear... ●

Marcus A.

Did you just wake up from your worst DJ nightmare? Or maybe you have an old story about an unusual or upsetting event that you need to get off your chest. Here's your chance to share your experiences from the Mobile DJing trenches. Just send your story to DJ Nightmares, c/o Mobile Beat, PO Box 309, East Rochester, NY 14445, or e-mail it to dwalsh@mobilebeat.com.

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